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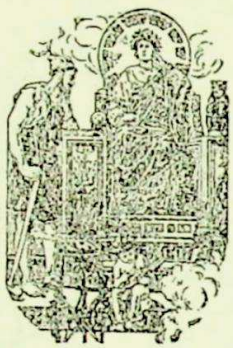

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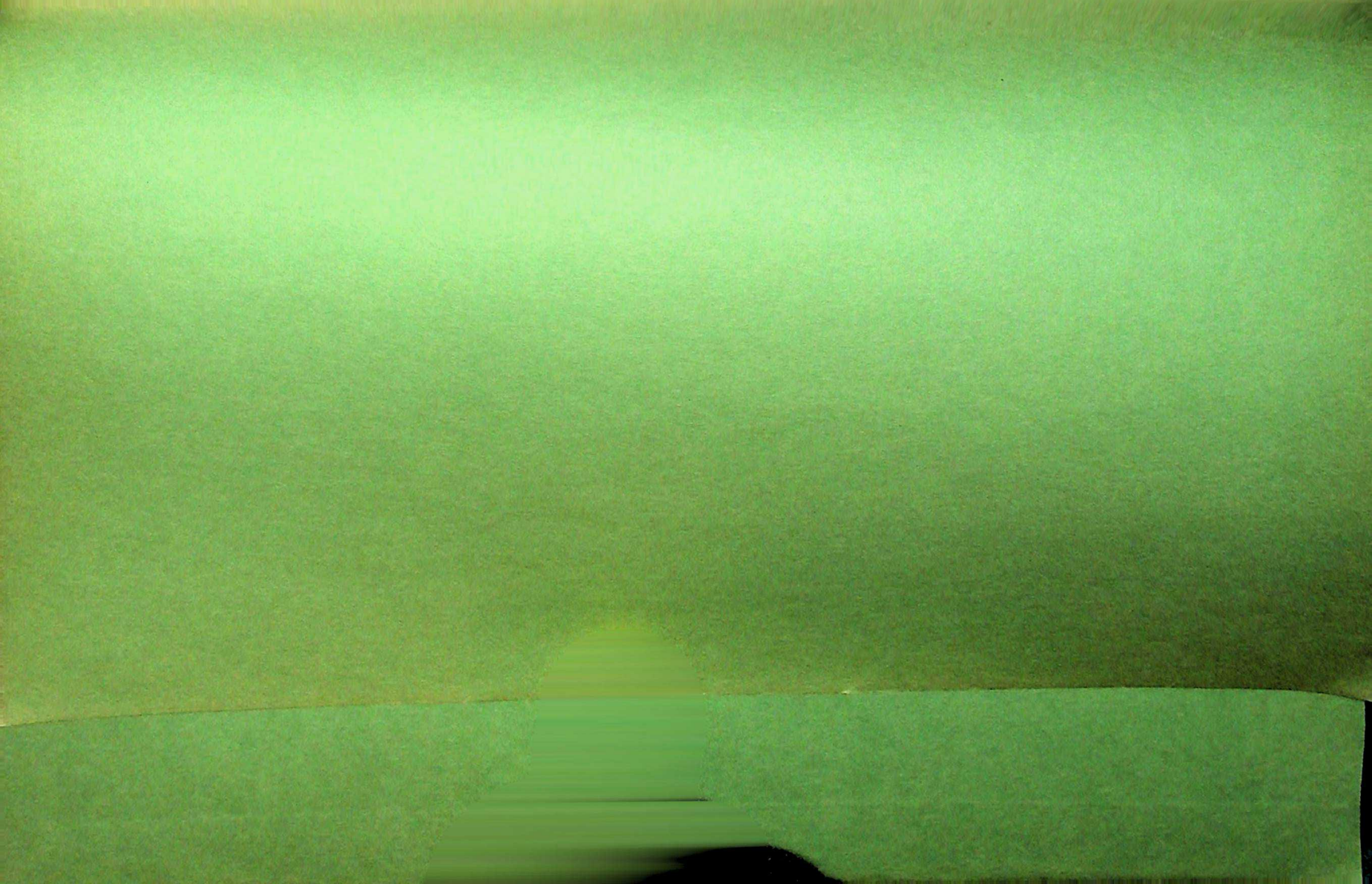

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THE KERAMIC GALLERY

Frontispiece Vol. I.

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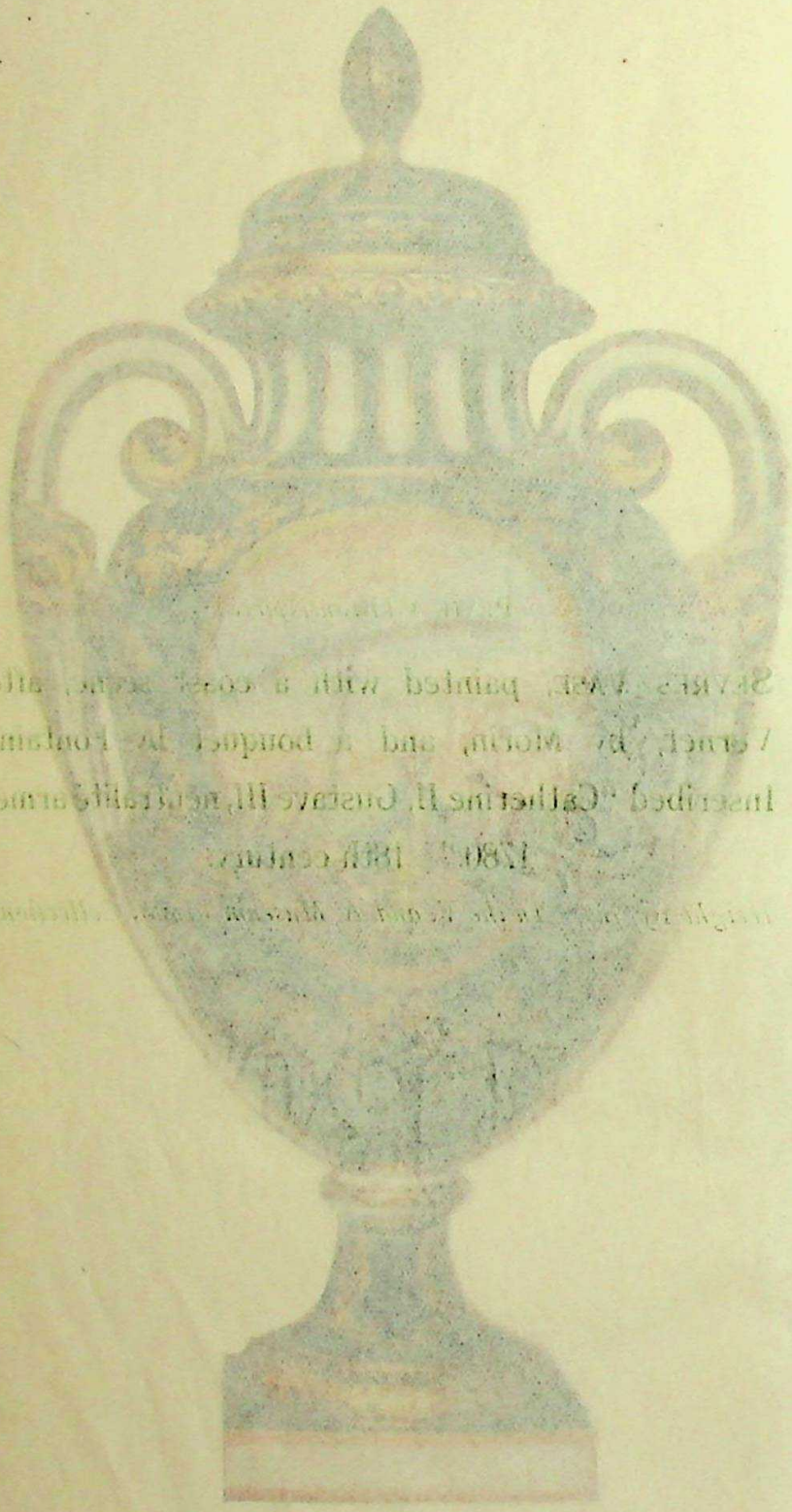
GALLERY

PLATE I *(Frontispiece)*

SÈVRES VASE, painted with a coast scene, after Vernet, by Morin, and a bouquet by Fontaine. Inscribed "Catherine II, Gustave III, neutralité armée 1780." 18th century.

Height 19½ ins. In the V. and A. Museum (Jones Collection)



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BY

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REVISED AND EDITED BY

H. M. CUNDALL, I.S.O., F.S.A.

IN TWO VOLUMES.—VOLUME I

LONDON: REEVES AND TURNER

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PREFACE

TO THE ORIGINAL EDITION

A FEW remarks may be considered necessary in bringing this illustrated work before the notice of the public. It originated in a course of lectures on pottery and porcelain, delivered by me at the Society of Arts, in 1867, which I had frequently been solicited to publish. A recent invention in photography having been submitted to me by Mr. Cundall as a desirable and comparatively economical means of illustrating these lectures, I resolved to adopt the Woodbury process of printing the plates in permanent ink from metal *clichés*, transferred from photographic negatives. These have been taken under my superintendence, expressly for this work, from examples in well known collections, thus securing in every instance absolutely faithful copies of the originals.

It is important to notice that the "KERAMIC GALLERY" does not supersede my original work, entitled "MARKS AND MONOGRAMS ON POTTERY AND PORCELAIN," but forms a pictorial supplement to it; and those readers who desire a more detailed account of the various *fabriques*, and a more extended list of their marks, should consult that volume, which has been so favourably received by the public both at home and abroad.

W. CHAFFERS.

London,
December, 1871.

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PREFACE

TO THE SECOND EDITION

THE "KERAMIC GALLERY," as stated by the late Mr. W. Chaffers, forms a pictorial supplement to his book, "MARKS AND MONOGRAMS ON POTTERY AND PORCELAIN," consequently in the revision of this work the chief aim has been to improve the illustrations.

The Woodbury photographic process of printing in permanent ink, with which the original edition was illustrated, was admirably adapted for securing faithful copies of the original objects, but it laboured under a great disadvantage, inasmuch as the photographic prints were obliged to be pasted on separate mounts; in consequence the work extended to two bulky volumes; and the text describing an object being on a different page to the illustration it was not easy to consult both at the same time.

In the present edition these Woodbury types have been reproduced by the half-tone process, a method more suitable for book illustrations, as the blocks can be printed on the same page as the letterpress, and thus the reader is enabled to refer from one to the other with greater ease.

One hundred additional illustrations, including five coloured plates, of specimens of pottery and porcelain have been inserted, and care has been taken in the selection of them to fill up as far as possible all the gaps which existed in the first edition. In spite of this increase, it has now been found practicable to issue the work in one volume. The new examples have been reproduced from the originals in various collections, including

those of the British Museum, the Victoria and Albert Museum, the Franks Collection of continental porcelain, belonging to the British Museum, but at present being exhibited at the Bethnal Green Museum, and also in the private collections of J. Pierpont Morgan, Esq., George Salting, Esq., and J. H. Fitzhenry, Esq.

The letterpress is mainly the same as that compiled by Mr. Chaffers in the first edition, but, where necessary, alterations have been made in order to correct inaccuracies which have been occasioned by a lapse of nearly thirty-six years, and additions have been inserted where subsequent information has brought fresh facts to light.

An index, which was greatly needed in the first edition, has now been added.

HERBERT MINTON CUNDALL.

September, 1907.

PREFACE

TO THE THIRD EDITION

THE present edition of the "Keramic Gallery" has been considerably enlarged by the inclusion of one hundred and thirty additional half-tone illustrations, as well as extra coloured plates and numerous marks. This has been rendered practicable in a great degree through the courtesy of the authorities at the Victoria and Albert Museum. The collection of its Ceramic Department has been largely extended by many valuable gifts and bequests since the publication of the last edition. Thus it has been possible to give specimens of the work of lesser known factories, which had hitherto been unrepresented.

The text has been thoroughly revised, and a chapter on the history of American pottery has been added. In connection with the latter thanks are due to Messrs. G. P. Putnam's Sons, of New York, who have kindly provided most of the illustrations, as well as allowing extracts to be made from the text of "Pottery and Porcelain of the United States," by the late Dr. Edwin Atlee Barber, formerly Director of the Pennsylvania Museum, Philadelphia.

Owing to the large increase in the number of illustrations and the considerable addition to the text, it has been found necessary to issue the present work in two volumes. It is hoped that this new edition will prove to be a valuable adjunct to the standard work by William Chaffers on "Marks and Monograms on Pottery and Porcelain."

The editor's best thanks are due to Mr. W. W. Sadler, who has recently retired from the Ceramic Department of the Victoria and Albert Museum, for valuable assistance which he has rendered.

HERBERT MINTON CUNDALL.

1926.

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ANCIENT POTTERY

THE KERAMIC GALLERY

ANCIENT POTTERY

IT would be a vain attempt to endeavour to particularise any country or race of people, from whence the art of making pottery took its rise. It is one of the oldest branches of human industry, and sprang from the requirements of man, being desirous to find a convenient mode of conveying the fruits of the earth to his mouth; that the appetite might be appeased and life sustained.

Earth, the commonest of materials, was ready to his hand; he could not fail to observe that the rain falling upon the clay, would soften it and render it plastic, while the influences of the sun and air would dry and harden it. It is therefore reasonable to suppose, that the primeval races of man would naturally fashion the soft clay into rude cups or bowls and dry them in the heat of the sun. Subsequently, as the human race became dispersed over the face of the globe, either by conquest, colonisation, or other causes, peculiar methods of mixing the clays, conventional forms and ornamentation, would be manifested by each. One is thus enabled to trace most of the vessels to their source, and appropriate the varied productions of keramic artists with some degree of certainty.

The potter's wheel was an early invention, and a great improvement upon the methods previously adopted in fashioning the rude sun-dried vessels by the hand alone. It enabled the potter to make symmetrically a great variety of forms and every combination of circular, spherical and cylindrical shapes, in

true proportions. Its origin is unknown, although it has been ascribed to several nations, where excellence in the potter's art has been attained; Athens, Corinth, and Sicyon, the three great rivals in the keramic art, have all been mentioned as inventors of this simple machine, but a still more remote period for its origin must be sought.

M. Brongniart assigns it to the Chinese, and infers that after leaving China, where it had been long known, it passed into Egypt, thence into Scythia, and nearly at the same time into Greece and its colonies in Southern Italy, reaching Etruria at a later date, and that it then penetrated the whole of Southern Europe, Rome and its colonies, Spain, and other countries, as they became civilised and acquainted with the arts of the East; that it stopped at the southern part of Germany and only partially entered it, and that while penetrating into Gaul it remained unknown among the ancient Scandinavian nations. All the early vases of Greece bear traces of the lines of the wheel, except in some later specimens where moulds alone were used. The representations of the potter's wheel in the tombs at Thebes show that the general method of using it in ancient times was much the same as at the present day.

Raised ornamentation was frequently produced by modelling by the hand and moulding, and bronze or baked terra-cotta stamps for impressing devices and patterns have been discovered. These ornaments were moulded or stamped on round or square cakes of clay, and applied while moist to the terminations of the handles or lips of the vases. Borders and zones of small patterns in relief were impressed by cylindrical stamps revolving in a frame or handle and passed round the vessel.

The nature of clay as regards the change it undergoes in the process of manufacture must be briefly explained. If a lump of clay or earth, soaked in water sufficiently to render it plastic, then formed into a brick or tile, and laid in the sun to dry, the brick hardens as the moisture evaporates, and the particles adhere slightly together. But a brick of dessicated clay has only been produced; it may, by adding the quantity of water taken from it, be again converted to its original state. If

this brick is placed in a kiln, the nature of the clay is altogether changed; the high temperature melts the different parts and cements them together, effecting a great chemical change, the substance being so altered from its original state, that water could never mix with it, so as again to form clay.

During this operation of baking the clay in the kiln, the object into which it is made decreases materially in bulk; this is termed the *shrinkage*, and arises from the drying up of the moisture, amounting to even fifteen per cent or more, and from the fusion of the substances closer together, which causes a considerable diminution in size. To illustrate this, let it be supposed the potter wishes to make a bust or statuette in earthenware. The original model is placed in his hand, which he proceeds to mould in plaster; into this hollow mould he presses the clay, which shortly contracts itself so as to become detached from the sides; he then dries it in the air, and again its size diminishes; the high temperature of the kiln to which it is subjected reduces it still more sensibly, so that as far as dimensions are concerned, the finished reproduction is by no means an accurate copy of the original.

A beautiful example of the *shrinkage* of clay is shown in the modern Dresden and other china figures, which are veiled with a fine keramic net-work in close imitation of lace. The process, however, is simple when the method of performing it is known. A piece of lace, steeped in diluted clay or slip, termed by the French *barbotine*, is thrown over the statuette, when dried in the air the bulk of the keramic coating decreases; but it is in the kiln that the magic effect is accomplished: the great heat entirely destroys the vegetable fibre, which formed the net-work and flowers, while the paste thus freed from its nucleus is contracted to such a degree that the outer covering becomes more delicate than the thread which it surrounded.

The proper selection of clays for making pottery is a most important matter, as some contain a greater proportion of moisture, or more fusible materials than others; it is therefore evident, that if the clays are not all of the same composition, or insuffi-

ciently kneaded and mixed together, the shrinkage of the vessel in baking will be irregular, and will cause it to be distorted or cracked.

While speaking of the nature of clay and its fitness to be moulded or fashioned into form and to receive impressions, one or two curious facts in connection therewith may be mentioned. In London and various other parts of England, on the sites of ancient Roman buildings, there are frequently found Roman tiles with footprints of dogs, wolves, and other animals, and of the feet and claws of birds, and various creatures which inhabited this island nearly two thousand years since, many of which are now extinct. These impressions were made, when the tiles were in a plastic state and placed out in the fields to dry, by animals prowling about at night and trampling over them in search of their prey. In some instances also the perfect impression of a man's *caliga* or nailed shoe is discovered. Such Roman tiles found at Silchester may be seen in the Reading Museum.

Another curious fact is that when a potter commences to work the clay into the desired form, it may happen that during the operation, by some accident the surface of the vessel comes in contact with a seal, a figured button, or perchance a piece of money; the workman, to efface the defect, presses the impression inwards, and smoothes it over with his hands. The heat of the kiln brings again to the surface the figure it had before received. Hence Roman vessels have been discovered bearing the impress of a medal or a coin, with which they had inadvertently come in contact.

A most extraordinary fact connected with the keramic art is—that notwithstanding the fragility of the specimens and their liability to injury by damp or friction, the museums throughout Europe abound with perfect and uninjured examples of ancient art, not only of pottery, but of the still more fragile material—glass. These have not been handed down to our times from generation to generation by hand, subject to the incessant care and anxiety of the persons from time to time in charge of them; such a thing would be next to impossible, considering the chances of utter demolition which would necessarily attend them. The

preservation of all these fragile and elaborate works of art are due to the simple piety of the ancients, for it is learnt from various authorities, as well as from actual observation, that it was customary, according to their rites of burial, to place in the grave those objects which the deceased esteemed most during his lifetime; thus, by the side of the skeleton, in the simple tumulus of earth, or in the stone sarcophagus, and (when cremation has been adopted) by the side of the cinerary urn—glass vessels, fictile vases, and other keramic remains, gold and silver personal ornaments, weapons, etc., are to be found. And this is the source of valuable testimonies of the habits and customs of the ancients; for almost without exception the relics preserved have been discovered either in places of sepulture, or in the exhumation of long buried cities, which had been devastated by conquest or overwhelmed by volcanic eruptions.

In endeavouring to trace the earliest examples of the potter's art, it is necessary to consult ancient histories of Oriental countries, but these are so mixed up with traditions and fables, that it is extremely difficult to elicit the truth; and it is only by comparing such statements with actual discoveries on the sites of cities coeval with them, that the assertions of ancient writers can be verified. For instance, it is related by Herodotus that the city of Ecbatana, the capital of Media, was surrounded by seven walls, painted in seven different colours; the first and largest of a white colour, was nearly equal in extent to the city of Athens; the second was black; the third purple; the fourth blue; the fifth orange; and the two innermost in different colours, the battlements of the one being plated with silver, the other with gold. If there be any truth in this relation, the walls were probably of brick, the surfaces being enamelled in colours, a method of decoration adopted in many towns of China and India.

A building of similar character described by Sir Henry Rawlinson as still existing in Chaldæa, called Birs Nimrùd, which from the custom of placing cylinders in the corners of the storeys is ascertained to have been restored by Nebuchadnezzar the king (605 B.C.), who designates it "the stages of the seven spheres of Borsippa." This structure consisted of six distinct

platforms or terraces, each about twenty feet high, and receding forty-two feet towards the summit, so arranged as to form an oblique pyramid, while upon the top was a vitrified mass which has caused much discussion. Each storey was dedicated to a particular planet, and vitrified or glazed with the colour attributed to it by astrologers in this order. The lowest stage, first, was *black* for Saturn; second, *orange* for Jupiter; third, *red* for Mars; fourth, *yellow* for the Sun; fifth, *green* for Venus; sixth, *blue* for Mercury; and the temple on the summit probably *white* for the Moon.

Investigations on the site of another celebrated city of old, Babylon, have brought to light bricks covered with enamel glazes of different colours, showing that the use of oxides of copper, antimony and tin in producing colours, was known as early as the eighth or seventh century before our era, and proving that the opaque, white, stanniferous enamel was used at that early period. The glazed Babylonian bricks formed the innermost coatings of walls, and the patterns upon them include rosettes, palmette ornaments, circles, trellis work, men, animals, trees, etc.

In the Louvre, Paris, there is a group of archers restored from the enamelled bricks forming part of a frieze in the palace of Darius I (reigned from 521 to 485 B.C.) at Susa, which was destroyed by fire during the reign of Artaxerxes I (465 to 425 B.C.). The ruins of this palace were excavated under the direction of Monsieur and Madame Dieulafoy in 1885 (see Fig. 1). A coloured plaster cast of a portion of this frieze is in the Victoria and Albert Museum.

Mr. W. Kennett Loftus ("Travels and Researches in Chaldæa," etc.) gives an interesting account of a ruined city, called Warka, in Mesopotamia, which had been a cemetery of the Chaldæans; he found quantities of enamelled earthenware lamps, cups, jugs and figures (some of good work); but, he says, all these relics sink into insignificance, when compared with the glazed earthen coffins heaped, piles upon piles, from the depth of 45 feet in the mounds at Warka, proofs of successive generations by whom this method of burial was adopted from its foundation, until the place was abandoned by the Parthians, a period probably of more than two thousand years.

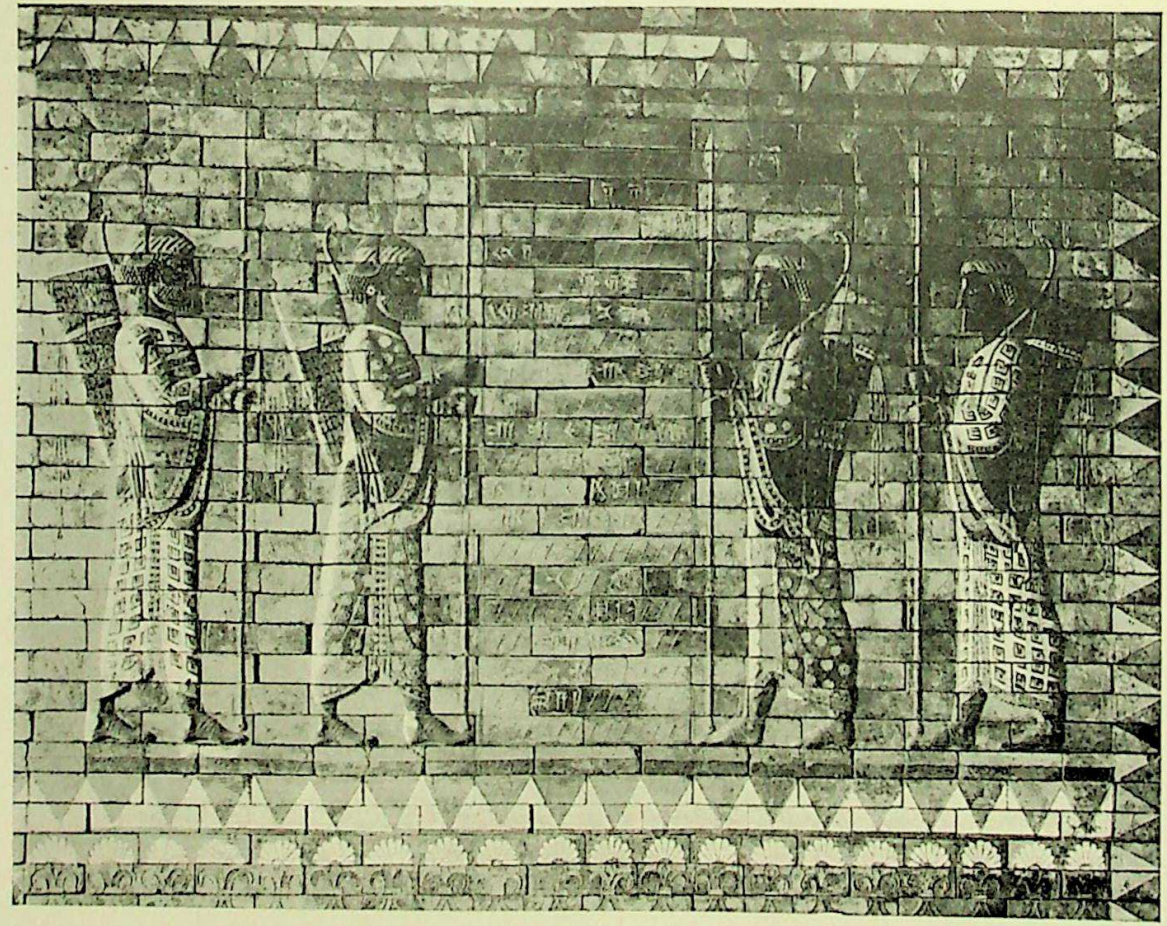

Fig. 1. Babylonian Bricks—Archers. *Circa* 500 B.C.
Louvre, Paris.

These remarkable coffins are slipper-shaped, like a covered bath, with a large oval aperture at its widest part by which the body was admitted, and upon which a lid was placed and cemented down; at the lower extremity a small semi-circular hole was pierced, to allow the confined gases to escape and prevent the bursting of the coffin; the upper surface was covered with elevated ridges forming square panels, each containing an embossed figure of a warrior, with an enormous head-dress of very curious appearance, bearing a striking resemblance to the heads on the coins of the Parthian and Sassanian periods. The whole visible surface of the coffin is covered with a thick glazing of rich green enamel on the exterior, and of blue within the oval aperture; it is made of yellow clay mixed with straw and half baked. Three such coffins are now in the British Museum. Mr. Loftus remarks, it would be too much to say positively that Chaldæa was the necropolis of Assyria, but it is by no means improbable. The two great rivers, the Tigris and Euphrates, would afford an admirable conveyance from a distance, even from the upper plains of Assyria.

Since the Great War (1914-1918) further excavations have been made in Mesopotamia, Mr. R. Campbell Thompson, F.S.A., on behalf of the British Museum, explored the mound of Abu Shahrian at Eridu. Here he found prehistoric and Sumerian pottery, some of it glazed. The most curious, however, were clay sickles, the locality being almost devoid of metal and stone. Joint expeditions of the British Museum and the Museum of the University of Pennsylvania were undertaken to carry out explorations in the Ziggurat at Ur, and the temple at Tell el Obeid. In the cemetery of Diqdiqqeh, at Ur, the most interesting objects to be discovered were small terra-cottas. They chiefly represent, according to Mr. C. Leonard Woolley, gods and their worshippers, also figures of animals, models of boats, chariots and household furniture. At the latter place painted hand-made pottery of the earliest period, and wheel made prior to the Third Dynasty of Ur, i.e., before 2,300 B.C., were found.

EGYPTIAN

Pottery was an important branch of the domestic arts in Egypt, in which the craftsman displayed great skill. Coptus was the chief seat of this manufacture; here vessels were made to contain the waters of the Nile and the mummies of sacred animals, as well as for numerous household purposes. Earthenware deities and emblems were produced in immense quantities, their composition being a sort of silicious earth or frit covered with a greenish blue glaze. These small objects were fre-

Fig. 4. Vase with Three Handles.

Fig. 5. Bottle in the Form of a Female Figure.

quently made of steatite dipped in blue glaze, which substance withstood the heat required for its fusion. The forms of Egyptian vases are well known by the representations in catacombs and on monuments; the favourite ornamentation being derived from the sacred flower of the Nile, the Lotus, its buds and flowers; the borders and details being taken from the petals, stems and divisions of the calix. The material of which the earliest specimens were made was a sort of stoneware or frit,

Fig. 2. Porcelain Cup. Blue. *Circa* 1300 B.C.
British Museum.

Fig. 3. Porcelain Patera or Bowl. Blue. *Circa* 1300 B.C.
British Museum.

Fig. 6. Terra-cotta Amphora in the Shape of the God Bes.

Circa 2000 B.C.

British Museum.

Fig. 7. Terra-cotta Sepulchral Vase for Nekht-f-Mut in the shape of the genius Duamutf.
Circa 600-500 B.C.

British Museum.

resembling porcelain biscuit, and it has therefore been called *Egyptian porcelain*. The objects were covered by a thin glaze (see Figs. 2 and 3). Some of the small deities must have been made at a very remote date, and the most flourishing period of Egyptian art probably goes back as far as 2000 years before our era. The period of the Ptolemies is known by a marked influence of Greek artists: the silicious frit gives place to a coarse and soft pottery, sometimes painted on the plain surface, and sometimes glazed; this was continued down to the second and third centuries of our era, when Egypt was under Roman domination.

Figs. 4 to 7 represent four examples of early Egyptian vessels in the British Museum: a vase of light-coloured clay, with three handles, pencilled in black with deities, etc.; a bottle of red terra-cotta, glazed, in the form of a female playing on a guitar, it is ascribed to the nineteenth dynasty, and was found at Thebes; an amphora in the shape of god Bes; and sepulchral vase in the shape of the genius Duamutf.

GREEK

The Greek fictile vases found in large quantities in the sepulchres of Etruria during the eighteenth century were erroneously called Etruscan, and continued to be so called, even after they were discovered still more abundantly in the sepulchres of Magna Græcia, Sicily, Attica, and in the Islands of the Ægean. It is indisputable that the vases found in Etruria are the productions of Greek artists, and the style of painting as well as the designs are completely Greek; and it has been observed that although the Etruscans have inscribed their works of art with their own peculiar characters, no *painted* vase has yet been found with any other than a Greek inscription. So also the Greek vases found in Campania and Sicily, and the south of Italy: they invariably came from Greece, and are the works of Greek artists. They are the earliest monuments of Greek civilisation, ranging from the eighth or tenth century to the second century before our era.

For the purpose of classifying these vases according to the styles of decoration, they may be divided into five periods, assigning approximate dates of their antiquity:

1st. Archaic period, previous to the eighth century B.C.
2nd. Archaic period, from the eighth to the seventh century B.C.
3rd. Archaic period, from the seventh to the sixth century B.C.
4th. The finest period, from the sixth to the fourth century B.C.
5th. The Decadence, from the fourth to the second century B.C.

1st. Archaic Period, previous to the Eighth Century B.C.

The earliest specimens of Greek fictile art are those discovered at Athens, Corinth, Melos, and other parts of Greece, Camirus in Rhodes, and some from Etruria. Most of these are exceedingly rude, painted in brown or black on ash-coloured ground, with chevrons, concentric circles, meanders, stars, chequers, etc., and primitive representations of men and animals. The shapes of the vases are peculiar, and differ materially from those of the later periods. A very interesting and probably unique specimen discovered at Camirus is a terra-cotta coffin of oblong quadrangular form, painted round the margin with lions and bulls and a helmeted head; it is now in the British Museum.

2nd. Archaic Period, from the Eighth to the Seventh Century B.C.

Fig. 8. Hydria *(Second Period).*

The vases abundantly supplied from Camirus in Rhodes show a great improvement in the drawing of the figures; they are usually of cream-coloured clay, painted with crimson and white, sometimes black and crimson, and red on black, the details being scratched with a point. The forms are still peculiar, but approaching to those of the best period: the Amphora, Oinochoe, and small vessels like the Alabastron, Bombylios, etc. The ornamentation is generally composed of two or more rows of animals (real and imaginary), birds, harpies, etc.

Fig. 8 represents a Hydria of the Archaic period, found at Camirus, and now in the British Museum. It is painted with two rows of animals and a row of birds above. On a pinax of this class, in the British Museum, is represented a combat between Menelaus and Hector over the wounded Euphorbus, with their names inscribed in Greek characters: this is one of the earliest vases from Camirus in which writing is introduced.

3rd. Archaic Period, from the Seventh to the Sixth Century B.C.

The next period is still of a very severe style of art, but more artistic than those which precede it; the figures are in *black on a red* ground, heightened with a reddish violet, and the flesh of the females is painted white to distinguish them from the men; the outlines of these figures are usually graved with a point, and present in *silhouette* various divinities, mythological and heroic subjects.

These are among the most valuable of the Greek vases, and the patterns on the necks, handles and borders are very elegant and characteristic. The designs are not painted all over the vase, but are confined to a tablet between the handles, the rest of the vessel being painted with a lustrous black varnish; more complicated subjects are found—quadrigæ and chariots and groups of figures; symbols are introduced in the field, such as a dolphin to indicate the presence of water, and a flower or tree to represent land. Inscriptions in Archaic Greek letters are traced in the same colour; white was not used for inscriptions until about the middle of the fourth century B.C.

Fig. 9 represents a Hydria, with black figures on a red ground, on which is depicted the quarrel of Agamemnon and Achilles; it is a very fine specimen of the third period (British Museum).

4th Period, from the Sixth to the Fourth Century B.C.

This is the best period of Greek art. In criticising these beautiful productions, it must be borne in mind the fact that all these drawings were executed on the moist clay before the vessel

was baked, so that great freedom of touch and unhesitating decision as regards the object to be represented was essential, for the mark of the pencil once made could not be obliterated or retouched, and a complete and perfect line had to be traced without taking the brush from the surface. The white and other colours used upon these vases are not enamels but coloured clays, painted upon them after the design was made. The outline was first sketched upon the clay, and the black background carefully filled in, leaving the figures in red; the details of costume, features and anatomical delineations were effected by thick or thin strokes and touches as required.

Fig. 9. Hydria *(Third Period).*

Fig. 10. Lekythos *(Fourth Period).*

Fig. 10. As a specimen of the fourth or beautiful period an exquisite Lekythos preserved in the British Museum has been selected. It is thus described: "A *lêkythos*, representing Aphroditê with her son Erôs seated on her shoulder. In front of her are three draped female figures bringing fruits, over whose heads are inscribed respectively their names, 'Kleopatra,' 'Eunomia' and 'Paidia.' Behind Aphroditê is the goddess

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Peithô, decking a tripod with myrtle branches, and behind her a figure inscribed 'Eudaimonia,' who with her right hand holds a plate full of fruit. This composition is remarkable for grace and refinement of drawing."

Sometimes black subjects on red and red on black on the same vase, forming a sort of transition from the Archaic to the more artistic period are to be found.

The Panathenaic amphoræ are of great interest, having been given as prizes to the victors in athletic sports. On these it is usual to find on one side Pallas Athene holding a spear and shield, and on the other representations of wrestling, running, boxing, chariot-racing and other games of the circus, inscribed occasionally with the name of the artist. A very fine vase in the British Museum is inscribed TO AΘENEΘEN AΘΛON (The prize given at Athens). The subjects on others are usually derived from mythology, or from divine and heroic legends of the Greeks; they occasionally represent domestic scenes and actual life, as displayed in indoor amusements and occupations, etc.

Fig. 11 represents a Rhyton in shape of a ram's head, painted in red on black, with a winged figure on the neck, selected from the British Museum.

Fig. 11. RHYTON *(Fourth Period)*.

In Greek art, gods, heroes and mortals are constantly represented in the attire and costume of the period when the painting was executed; they all consequently more or less depict the manners and customs of the Greeks themselves. Most of the vases of this period come from Vulci, Canino, Cervetri, and other parts of Etruria. To about the same date are the vases of Campania, of which so many have been discovered at

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Nola. These, which are distinguished by a brilliant black glaze, are also celebrated for the elegance of their forms and the beauty and finish of the subjects represented; they are in red on black ground, many being entirely covered with this black varnish, which has been conjectured to be due to volcanic ashes spread over the surface of the vessel, and then exposed to a heat sufficient to fuse them. They are frequently ribbed and impressed with elegant patterns.

The 5th Period, from the Fourth to the Second Century B.C.

This may be called *the Decadence*, and dates from the accession of Alexander the Great, 336 B.C. to 186 B.C., when, shortly after the edict of the Roman Senate against the celebration of the Bacchanalian festivals in that year, it is presumed the fabrication of painted vases altogether ceased. Towards the second century B.C. there is less freedom of design, and a certain mannerism in the drawing, as well as a greater profusion of ornament is to be found.

Fig. 12 is a grand and most elaborate specimen of this late period of Greek fictile art, preserved in the British Museum, which is thus described in the catalogue:

"*Kratêr.* 1. The Thracian king Lykurgos destroying his family while in a state of frenzy. The composition is arranged in two rows of figures: in the centre of the lower scene is Lykurgos, about to slay his wife with a double-edged battle axe, *pelekys*. Over this group a winged figure, probably *Lyssa*, 'Frenzy,' hovers in the air, surrounded with a triple radiated circle; with her right hand she aims a goad at the figures below, and has two snakes twined round her left arm. On her right are Apollo and Hermês, and on her left a male and a female figure, probably Arês and a local nymph. On the right of Lykurgos a male and female figure are carrying off one of his dead sons.

"2. *rev.* Interview between Pelops, Hippodameia and Myrtilos. Above are four deities, Aphroditê (?), Pan, Erôs, and a female figure, probably a local nymph. Myrtilos stands before

Fig. 12. KRATÊR *(Fifth Period).*

British Museum.

Figs. 13 and 14. Two Vases of Terra-cotta.

British Museum.

Pelops, as if receiving a command at the moment of his departure; in his left hand he holds a chariot wheel, the instrument of his treachery.

"The tall Ionic column, surmounted by a tripod, the prize of Agonistic victors, which is introduced in the scene, probably indicates Olympia as the place of meeting. ("Monum. dell' Inst. Arch. Rom.," Volume V, Plates 22, 23.) *Ruvo.*"

It only now remains to notice another description of ancient pottery, in which it may be said that painting gives way to sculpture, excepting in the application of simple colours to heighten the effect of the relief. The vases of this class are of an imposing character; they are modelled in a masterly manner, and are evidently intended from their fragile nature to be seen from an elevated position out of reach of the ordinary spectator. These religious vases have seldom any apertures, and could not contain liquids nor be used for domestic purposes. They are modelled in terra cotta, only slightly baked, and painted over with white, pink, blue or other light colours. The usual form is a sort of Hydria or Askos; the spout rises perpendicularly from the front, and from the bottom of the neck the handle arches over the globular body and is fastened at the back; this handle on the larger specimens is surmounted by a lofty draped female figure, supported on each side by winged genii resting on the body of the vase; in front, on each side of the spout, are projecting sea horses or tritons, and under the imbricated spout is placed in relief the head of Medusa surmounted by a small Victory. These vases vary in height from three to five feet, and are discovered in Magna Græcia, especially in Apulia;

Fig. 15. Oinochoe. B.C. 200.

also at Cumæ in Campania, and other places. From being found at these places, they are sometimes called *Cumæan* and sometimes *Apulian*, but although possibly the work of Greek artists, they are of the Roman era, that is about 200 B.C., and succeeded the painted vases, a branch of art which was never cultivated in Greece. Representations of two found in Magna Græcia, preserved in the British Museum (Figs. 13 and 14) are given; the lower parts are in the form of female heads; above, each vase has a long neck and handle, on which are terra-cotta figures.

The next illustration is of the Macedonian period; it is a representation of an exquisite terra-cotta vase, now in the British Museum (Fig. 15), somewhat similar to the obverse of the Syracusan medallion, and the graceful personal ornaments, which adorn the beautiful female head and bust of that well known medal. It is thus described in the catalogue: "An *oinochoê*, in the form of a helmeted female head, probably of Athênê. The neck of the vase rises from the crown of the head. The helmet is ornamented on each side with a seated female figure in relief, and in front with a female head issuing from leaves; over the forehead is a row of rosettes; the ear-rings are in the form of winged female figures surmounted by rosettes; the necklace is formed of pendants; the whole has been coloured and the ear-rings gilt. The design of this vase is bold and original, the modelling excellent, and much taste is shown in the application of the ornaments. It is further interesting from the correspondence in form of the jewels with those found in Etruscan tombs of the Macedonian period. ('Mon. d. Inst. Arch. Rom.,' Volume V, Plate 48.) *Vulci.*"

Within the sepulchral chambers of Etruria are discovered, arranged in niches round the sides like the Roman Columbaria, small oblong quadrangular urns, about two feet long, and about the same height, including the cover, used to contain the ashes of the dead. In places where stone was abundant, some were of that material or of tufa, which from its soft nature was easily carved; some were of alabaster, but the majority were of terra-cotta. In the front of these sarcophagi is generally carved in

relief an allegorical subject, such as a mortal conflict, with winged genii bearing torches, and on the cover a recumbent figure of the deceased, with the head resting on the left hand; most of the earthenware urns bear traces of colour, especially blue, brown and pink, and frequently have Etruscan inscriptions.

In many of these sepulchres of Etruria, bronze specula or mirrors are found in juxtaposition with the Greek vases. They are doubtless the work of Etruscan artists and not Greek. They are circular discs of bronze with long handles of the same metal, terminating usually in animals' heads; one side is polished, the other engraved with mythological or heroic scenes. These hand mirrors played a real part in the toilet of the ladies of Etruria, and according to ancient custom, having been constant and valued objects during life, they were consigned as companions in death. Fibulæ, hair pins, gold wreaths and other articles of female ornament, are also frequently discovered.

ROMAN

Arretium, in Italy, is one of the towns mentioned by Pliny, who wrote in the first century, as being celebrated for the finer description of earthenware, and the manufacture was frequently extolled by ancient writers. Dr. Fabroni published a work

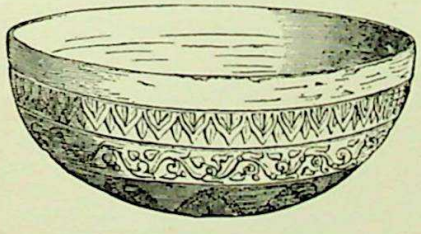


Fig. 16.

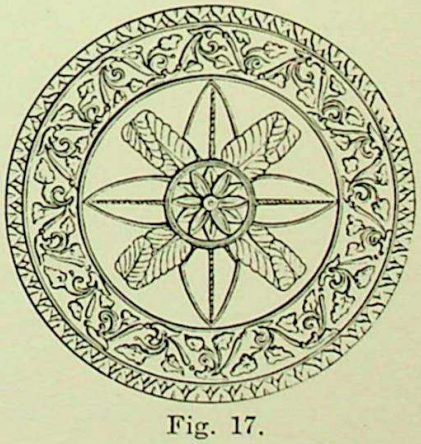


Fig. 17.

descriptive of this ware ("Storia degli Antichi Vasi Fittili Aretini." Arezzo, 1840). It is quite a distinct ware from the Samian, differing both in colour and execution. The patterns and the figures are elegantly designed in low relief, the artists,

evidently influenced by the study of Greek models, exhibiting the higher style of art employed in ornamenting vases in Roman Italy. They are moulded in the same manner as the Samian ware, the clay being pressed into a mould of the desired form with incuse patterns on the inside. Dr. Fabroni discovered some fragments of bowls still remaining in their moulds, as placed in the kiln for baking by the Roman potters. They are made of a fine compact clay, and frequently have the potter's name impressed at the bottom or on the side of them. The forms are usually bowls, cups or pateræ, intended for domestic use.

Evidence of Roman occupation is always manifested in excavations, by the discovery of numerous fragments of vessels of a beautiful coralline red ware, commonly known as Samian. From the quantity of this lustrous red ware, which has been observed on the sites of Roman cities, it has been conjectured that it is the identical Samian spoken of by Pliny and other ancient authors as having been used by the Romans at their

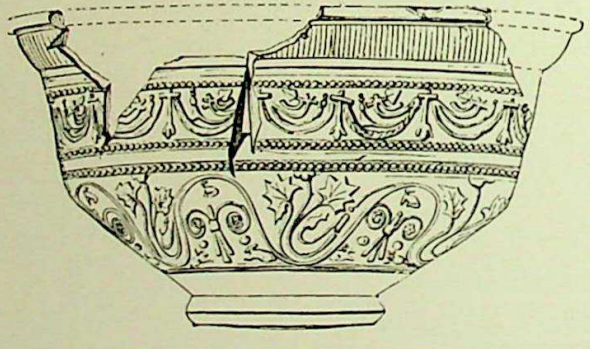


Fig. 18.

meals, and for other domestic purposes. Pliny, indeed, expressly states that the ware made of Samian earth, and which came from the island of Samos, was much esteemed by them to eat their meals out of and to display upon the board. He says the Samian ware was transported into foreign countries, and that most nations under heaven used it at their tables. Martial, Persius and Lucilius all refer to these vessels as being of a red colour (see Figs. 16 to 19).

A remarkable fact connected with this ware is its uniform

colour, whether discovered in France, Germany or England, and this circumstance has caused considerable discussion as to the locality in which it was originally made. The texture, density and colour are always the same, and considering the number of places at a great distance from each other where specimens have been found, and the difference of soil in each, it is difficult to understand how Roman potters could everywhere make a paste so exactly similar with materials necessarily so different. In England no kilns for making it have been discovered, but in France and Germany both kilns and moulds have been found, which were supposed to have been used for the manufacture of this particular ware. These vessels usually have the names of the makers stamped upon them, preceded by the letters OF., *officinâ*, "from the workshop of," or terminated by, M. S. F., *manû suâ fecit*. Among the names of the potters are many apparently of Gaulish origin, as Dagodubnus, Dagomarus, Cobnertus, Tasconus, etc., but the greater portion are obviously Roman, as Severus, Albinus, Cassius, Censorinus, Felix, Domitianus, Vitalis, etc.

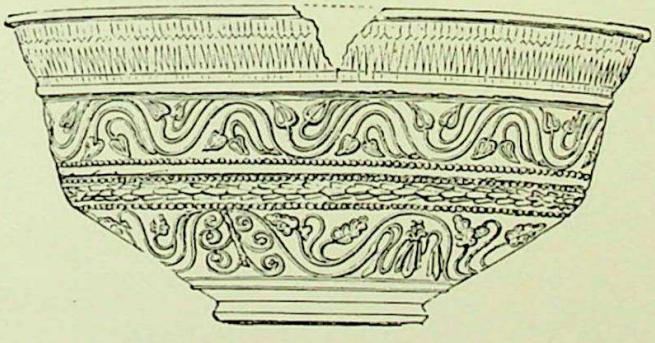


Fig. 19.

The ornamentation in relief upon these bowls was moulded in the following manner: stamps with handles either of bronze or baked clay, were modelled in relief, with patterns, devices and potters' names; these were employed to impress an incuse pattern on the interior of a general mould of soft clay, capable of containing the vessel in one piece (which, being usually a bowl or hemisphere, could easily be accomplished), the interior being first rounded smoothly into a perfect form by the lathe. The

mould thus covered with the required pattern, was fired and became perfectly hard and ready for use. The moist paste of which the vessel was to be made was then pressed into the mould by hand, so as to obtain a perfect impression of all the minute details. The irregular surface of the interior was smoothed by being turned in the lathe (for the lathe marks are always visible) while yet in a soft state and before it was removed from the mould, thus preventing any injury which might otherwise happen to the ornamental surface of the bowl by handling. Both the bowl and its mould were then placed in the kiln and baked; the latter having been already fired, would not shrink, but act as a

Fig. 20.

Fig. 21.

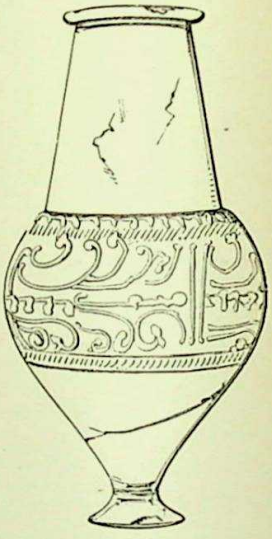


Fig. 22.

seggar to protect the bowl from smoke and regulate the heat, but the other would be contracted and easily removed when finished, and the mould kept for future use.

Some of the patterns are exceedingly beautiful and interesting, illustrating the Roman mythology and the games they were accustomed to celebrate in the amphitheatre, gladiatorial combats, conflicts between men and beasts in the arena, hunting subjects, the pigmies armed with spears attacking their inveterate enemies the cranes, who invaded their cornfields, heathen deities, etc.

In general the ornaments are moulded, but in some few instances the figures in relief appear to have been cast in a mould and carefully finished, previously to their being affixed to

the surface of the vase. Others again have incuse patterns cut into the surface with great sharpness and skill, evidently by the lathe, and many are ornamented with engine-turned patterns.

The general forms of the Samian ware are bowls and pateræ of considerable thickness, to bear the constant wear to which it was subjected in being moved on and off the board at meals. Drinking cups of the red ware are less common; they are frequently surrounded by birds and leaves in relief in a slip of the same coloured paste trailed over the surface (see Figs. 20 to 22). The bowls and pateræ were intended to contain the viands and substantial part of the repast, while the small plain cups of the same red ware are those described by ancient writers as the salinum or salt-cellar, and the acetabulum or vinegar cup.

Fig 23.

Fig. 24.

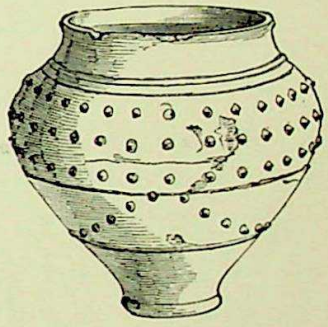


Fig. 25.

Another curious ware is found in various parts of England and Germany, especially at Castor in Northamptonshire, where the late Mr. E. T. Artis discovered some kilns, in which these vessels remained as placed by the Roman potters for baking; they are therefore called, for the sake of distinction, Castor ware, although they were doubtless made also in parts of Northern Gaul. The forms are usually drinking cups ornamented in relief with men and animals, hunting subjects, scrolls and foliage. This ornamentation consists of a sort of diluted clay, technically termed *slip*, which is trailed over the surface by a potter's implement, like a long-pointed spoon with a groove in its centre; this operation requires great care and skill, as each line, however long, must be completed with one stroke of the tool in a simple off-hand manner, and there can be no retouching after the slip

has been applied; the vessel is afterwards covered with a brownish black metallic glaze. Sometimes the relief is of a different colour, as, for instance, white on a light brown ground, etc. (see Figs. 23 to 25).

Cups for Drinking.—The usual form of the wine cup is somewhat barrel-shaped, but smaller at the bottom than at the mouth, holding about half a pint. These cups are generally glazed and are variously ornamented, some being encircled by plain or engine-turned lines, frequently indented, and having scrolls, ivy leaves, or coloured bosses; others are inscribed, in white slip with short convivial words, as IMPLE, REPLE, DA VINUM, VITA, FELIX, PIE, AMATE, ETC.

Pitchers of various capacities, from half a pint to two quarts, are very common in plain unglazed cream-coloured earthenware, with one, two, and occasionally three handles; sometimes they are of red clay, accompanied by a basin for washing the hands.

Large amphoræ, capable of holding ten or twelve gallons, for storing wine, oil, and other liquids, of very thick light brown clay, have been frequently discovered (see Fig. 26). In some instances they have been found converted into a sort of tomb by being cut in half, the upper part fitting on as a cover, and containing glass cinerary urns, filled with charred bones collected from the funeral pyre. Smaller amphoræ of the same unglazed clay were commonly used for domestic purposes.

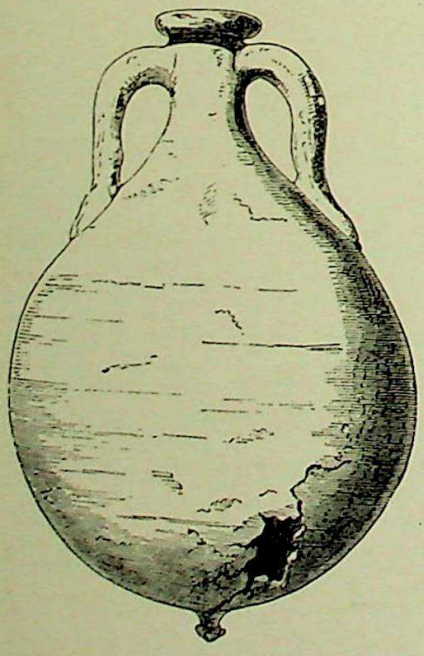


Fig. 26.

Urns are also very numerous; they are hemispherical with small bases; those used for funeral purposes are generally plain, but others, although of a common and inexpensive character, have yet an elegant appearance from the simple scroll of ivy leaves which encircles them.

Among the culinary utensils used generally by the Romans was a broad shallow vessel, termed a *mortarium*, used for mixing a favourite dish called *moretum*, a salad composed of garlic, parsley, vinegar, oil, etc. (see Fig. 28). These mortars have on the inside small angular pebbles embedded in the clay to assist in triturating the vegetables, which were also occasionally cooked in them; they are provided with spouts to pour off the mixture when rubbed to the required consistency; the broad rim is turned over outwards for the purpose of concentrating the heat round the vessel when placed on the fire. These mortaria are exceedingly numerous, not only in London but wherever Roman buildings have been discovered.

LAMPS.—Lamps for ordinary use were made of earthenware, circular, with a small handle at one side and a spout or nozzle opposite to contain the wick, and a hole in the centre to admit air, and fill the lamp with oil; they are frequently ornamented with objects in relief, as masks, birds, animals, figures and an infinity of patterns. The centres are generally concave or furnished with a rim to prevent the oil spilling when the lamp is carried in the hand, and underneath is frequently stamped the maker's name; they average about three or four inches in length, and are usually of a reddish clay unglazed (see Fig. 29). Sometimes they are found with two or more burners (Fig. 27). When not carried about they were placed in stands, made of clay or bronze, suspended by chains singly from a bracket, or round the rim of a candelabrum with a long stem provided with stands hanging by chains.

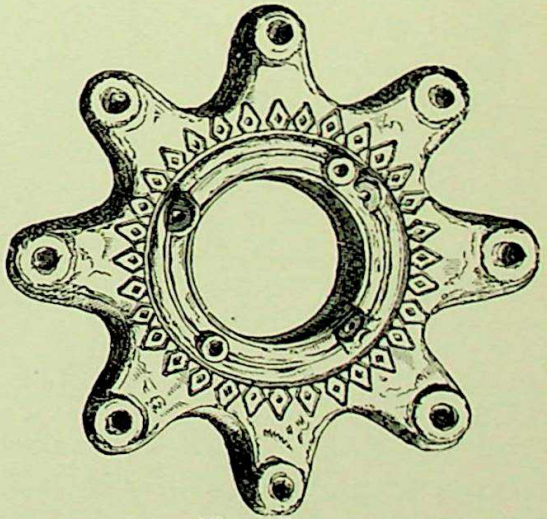


Fig. 27.

TILES.—There were various kinds of tiles used in Roman buildings, as bonding tiles, roof tiles, flue tiles, hypocaust tiles, and draining tiles. They were made of a fine red clay, very compact and well fired, and

extremely durable; for those made eighteen hundred years since are now as firm as when they originally came from the kiln, and are in fact frequently found built up in the walls of some of the early churches as the best that could be obtained. The bonding tiles were thus employed by the Roman builders; they first laid about six courses of Kentish rag or other squared stones, on

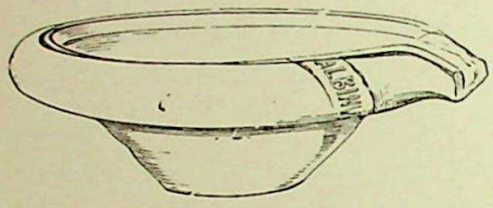


Fig 28.

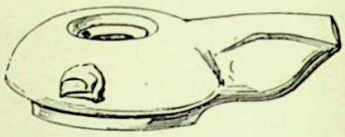


Fig. 29.

which they placed two courses of bonding tiles firmly embedded in mortar; then stones and tiles alternately until they had reached the required height. Bonding tiles were also used for arching over doors and windows; they usually measure about fifteen inches long by twelve broad.

Hypocaust tiles were about eight inches square, and were used for constructing the pillars of the hypocaust; these are interesting from being frequently stamped with the name of the cohort or legion of the Roman army stationed at the time in the vicinity (Fig. 30), but larger tiles were used for the bases of the columns and floors above.

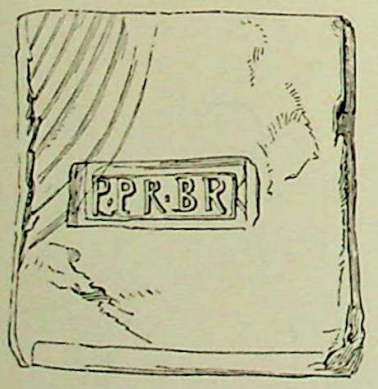


Fig. 30.

Flue tiles were of various dimensions, but usually quadrilateral, long and hollow, with openings at the ends (Fig. 31); they were built one upon another endways, on the inside of the wall, to convey the hot air from the hypocaust to distant rooms. They are ornamented with incuse geometrical patterns and wavy lines, the object of which was to make the cement adhere more firmly.

Roof tiles were flat with longitudinal edges turned upwards;

these when placed side by side were fastened together by the imbrices or semi-cylindrical tiles, larger at the lower end which overlapped the narrow end of the one below it.

Tubular drain tiles were used by the Romans, fitting into each other, and cemented as at the present day.

Clay Statuettes.—The penates or household gods were generally made in bronze, but we find occasionally some small figures from six to nine inches in height, made of a fine white clay, which served among the humble classes as domestic ornaments or votive offerings. Heathen deities are common; Hercules, Pallas, Venus, Mercury, subjects of Roman mythology, and lions, other animals and birds occur.

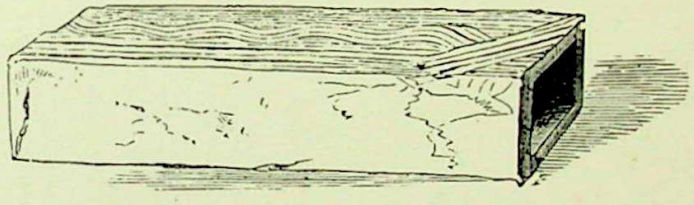


Fig. 31.

Mons. Edmond Tudot, in a pamphlet entitled "Figurines en argile," has given a very interesting account of the statuettes found in the neighbourhood of Moulins, in the valley of the Allier. This spot seems to have been the site of an ancient manufactory of pottery. In 1857 the chief explorations took place, and remains of furnaces or kilns were found arranged in groups, as many as ten and fifteen in each group; they averaged nine feet in length by four and a half feet wide. The upper parts were wanting, but the foundations and side walls were tolerably perfect. Near the kilns were the materials for fabrication, viz., clay, wood and moulds, but no tools nor implements of any kind were seen. The objects discovered amounted to very large numbers, consisting of perfect figures of divinities, unknown personages, busts, medallions, grotesque figures, animals, birds and moulds bearing the makers' names. M. Tudot mentions especially as of frequent recurrence: statuettes of Venus Anadyomene or the Venus Genetrix of the Romans, Fecunditas and Abundantia, lions and other animals,

cocks, peacocks, etc.; grotesque figures and articulated children's dolls; horses in bigæ; a pack horse laden with amphoræ, illustrating the manner in which these large and footless vessels were transported to and from market when filled with wine or oil. It is difficult to fix certain dates, but many of them could not be assigned to a later time than the first half of the second century. They appear to be the work of inferior artists, in imitation of designs originally good. The manufactories of pottery extended over a large tract of country in the valley of the Allier, not only objects of the white clay to which we have referred, but also other kinds of pottery. M. Tudot is also of opinion that the red ware called Samian was made here, and gives a list of about two hundred and seventy potters' names, of which more than one hundred are to be found on the red ware discovered in England.

SAXON AND FRANKISH

The pottery of the Greek and Roman periods having been briefly considered, the next to be mentioned, the earthenware vessels, are those which were used in the ages subsequent to the withdrawal of the Romans from Britain, viz., from the fifth to the seventh centuries of our era. In England this period is designated as Saxon, but in France and Germany it is called Frankish or Merovingian. These vessels belong to the dark ages which immediately followed the extinction of the Roman power in Gaul and Britain, and the irruptions of the Franks into the former and the Saxons into the latter country.

The records by which any information can be gained, are very scanty, and in the absence of written testimony a knowledge of the habits and customs of these people must be gathered from their graves, which are plentifully scattered over various parts of Europe. The Romans, as has been stated, universally adopted the practice of cremation or burning their dead, and gathering the charred remains into urns, which they deposited in cists or sarcophagi; but the Saxons buried their dead entire, clothed in the dresses they were accustomed to wear, together with the weapons which they carried in warfare, their personal

ornaments, the knife with which they cut their food, and the bowl and cup from which they drank.

To give some idea of the usual disposition of the various objects contained in a Saxon grave, a description of one, which may be taken as the type of the greater number, belonging to a Frankish warrior. The skeleton is placed in a natural position with the face upwards; on the right shoulder are one or more bronze fibulæ, which fastened the cloak and under garment, across his body may be seen a knife or dagger, and at his waist the large bronze buckle of the sword-belt; by the side of the left arm is the pointed umbo of a shield with metal rivets, and underneath the long two-edged sword; on the right a spear and a war axe, with here and there some small lance-heads and numerous coloured glass beads. The implements being of iron (although much corroded) still retain their original form, but the wooden handles and the leather of which the shield and belt were composed, have long since perished, except some fragments which still adhere to the metal. At his feet are an ornamented earthenware bowl or urn, and a glass drinking cup. These Saxon earthenware urns are sometimes profusely ornamented with diagonal lines, annulets and rosettes, the favourite pattern being a zigzag; some are more highly embellished with stamped patterns, and occasionally they have projecting bosses, formed by pressing out the sides of the urn from within while in a soft state. They are mostly of a dark brown clay, wrought by hand and slightly baked.

MAIOLICA

MAIOLICA

ITALY

THE painted pottery of Italy, ever since its introduction into that country in the fifteenth century, has been called by the Italians themselves *Maiolica*. In England it was in the eighteenth century called *Raphael ware*, on account of an impression which existed that the great Raphael himself condescended to paint on some of this ware. This probably originated from the fact that many designs were reproduced on maiolica by the keramic artists from engravings after Raphael and other great masters. The best period of art pottery was subsequent to his death, which took place in 1520.

The term *maiolica* appears to be derived or rather corrupted from Maiorca, one of the Balearic Islands in the Mediterranean, near the east coast of Spain, noted for its pottery from a very early period. It was in the sixteenth century called *Maiorica*, and subsequently *Maiolica*.

The distinguishing feature in the manufacture is a covering of a thick opaque milk-white glaze, resulting from the introduction of the oxide of tin, which from the dissemination of its particles when fused, embedded uncombined amid the glass, renders the substance opaque, and not only covers the dingy colour of the clay, but forms a fine colourless ground for the painter; it is termed stanniferous enamel. The presence of tin in glaze has been detected in the bricks of Ancient Babylon; and it may be inferred that it was not unknown to the Arabs of Northern Africa in the eighth century. It was therefore doubt-

less introduced into Europe by the Arabs and Moors during their power in Spain, and from thence into Italy, at the conquest of Maiorca by the Pisans in 1115, and the ware which it covered was so much esteemed that discs or plates were used as decorations in the churches of Pisa and Pavia, where they still remain to attest the fact.

Another proof that the stanniferous glaze was well known at the commencement of the fourteenth century is adduced by M. Piot ("Cabinet de l'Amateur"), who quotes a receipt in the "Margarita Preciosa," written in 1330: "Videmus cūm plumbum et stannum fuerunt calcinata et combusta quōd post ad ignem congruum convertuntur in vitrum, sicut faciunt qui vitrificant vasa figuli." "We find, when lead and tin are calcined and fused together by the fire, they are converted into a glass; as they (the potters) do when they glaze earthen vessels."

All the manufactured pieces of pottery after the first baking were covered wholly or partially with this glaze, diluted, so that the water was absorbed by the biscuit, leaving the enamel in a state of powder on the surface; on this crude and gritty surface the painting was applied, which was necessarily accomplished by single strokes of the brush, as no retouching or corrections were possible. It was then placed in the oven again, so as to melt the glaze and fix the colours.

The painting in metallic lustre colours was carried on largely at Gubbio, especially by M. Giorgio, in beautiful gold, ruby and other lustres; and plates, after they had been painted at Urbino, by Xanto and others, were sent to Gubbio to be touched with lustre. The secret of the ruby lustre was doubtless known only to that *bottega*, and was altogether lost early in the sixteenth century.

The maiolica painters frequently derived their subjects from engravings. In the MS. book, "I tre libri dell' arte del Vasaio," written by Cavaliere Cipriano Piccolpassi, of Castel Durante, in the year 1548, and which is in the library of the V. and A. Museum,* is a sketch of a painting room, with designs or prints

* This denotes the Victoria and Albert Museum throughout the book.

hanging upon the walls. The engravings which served as models for many of these paintings were those of J. B. del Porto, Marc Antonio, Marco di Ravenna, and others, who made known to the world the compositions of Raphael and other great artists.

URBINO

Urbino was one of the most celebrated of all the Italian *fabriques* and must have had by far the most considerable trade, although no doubt many of those now attributed to this city were the works of other manufactories; however, a considerable number of signed and dated pieces exist. and the style and touch of the principal artists engaged here may easily be detected.

Fig. 32. Plate. Hippolytus and Phædra.

Pungileone ("Notizia delle pitture in maiolica fatte in Urbino") notices several early potters of Urbino, but none of them can be identified by their works until 1530. Federigo di Giannantonio, Nicoli di Gabriele, and Gian Maria Mariani in 1530; Simone di Antonio Mariani, in 1542, and a few others, may be traced by their works. The *bottega* of Guido Durantino was celebrated in

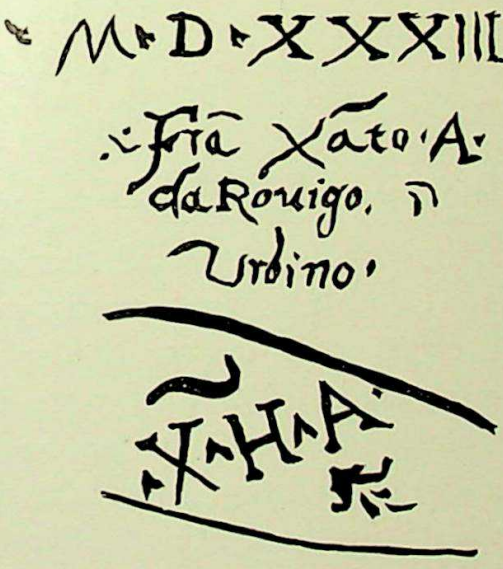
the first half of the sixteenth century, for Anne de Montmorency, Constable of France, a great amateur, commanded a large service of maiolica to be made in 1535, of which several pieces, bearing his arms, are still preserved, two of them being in the Salting Collection at the V. and A. Museum; a candlestick, painted with the story of Alpheus and Arethusa, with the arms, and a plate with the story of Hippolytus and Phædra, with the arms and signed "*In botega de Mº Guido durantino in Urbino*," dated 1535 (Fig. 32). The plate was formerly in the Fountaine

Fig. 33. Plateau. Marriage of Alexander and Roxana.
After Raphael *Signed and dated* "Xanto, 1533."

collection. But the best known of all the keramic artists was Francesco Xanto Avelli da Rovigo, whose works are now so highly appreciated; he usually painted after the designs and engravings of Raphael, and other great masters, but seldom adhered strictly to the grouping of the originals; he also painted subjects from Virgil, Ovid, and other poets. The marks which

he placed upon his works consisted of one or more initial letters of his name, F.X.A.R., which appears on a plate with the sub-

ject of Pyramus and Thisbe, in the V. and A. Museum, but usually with the X. only (with the date). His pieces are dated from 1530 to 1542; on his best specimens are touches of the ruby and gold lustres, which were evidently applied after the piece of maiolica had been painted and baked; it is therefore probable that as the knowledge of preparing the lustre colours was kept strictly secret at Gubbio, they were sent there to be lustred. On the backs of many of his works are long quotations from the poets, from whence his subjects were derived. A very fine plateau, signed by Xanto (Fig. 33), represents the marriage of Alexander and Roxana, after Raphael, dated 1533, now in the V. and A. Museum. It has on the back the following marks.



Another celebrated artist of Urbino, who flourished in the middle of the sixteenth century, was Orazio Fontana, whose family name was Pellipario; Fontana being a name taken in consequence of several of the family being manufacturers of vases as well as artists. According to Sir J. C. Robinson's account, the first whose name occurs is Niccolō Pellipario, or

Nicola da Urbino, who was alive in 1540, and had a son, Guido, named in a document as early as 1520; the latter had three sons —Orazio, Camillo and Nicola. The accompanying mark *(a)* of

(a)

(b)

Nicola da Urbino is on a dish in the Bargello at Florence. Guido, the father, who was also a potter, survived Orazio, and his name *(b)* is found on a plateau formerly in the Fountaine Collection, which states that it was made in Urbino, in the shop of Maestro Guido Fontana, vase maker. Orazio remained with his father till 1565, when he set up a *bottega* on his own account in the Borgo San Polo; he died in 1571. There is a tazza-plate in the Salting collection, V. and A. Museum, painted with a view of the city of Urbino, which has the monogram on a tablet on the wall, and is dated 1541 (Fig. 34).

Fig. 35, a plate by Orazio Fontana, one of a set illustrating the history of Hannibal, made for the Medici family, also in the Salting Collection. Figs. 36 and 37, two plateaux; Fig. 38, a pilgrim-bottle; Fig. 39, a salt-cellar, and Fig. 40, a cruet, are

Fig. 34. Tazza Plate. City of Urbino.

Fig. 35. Plate. History of Hannibal.

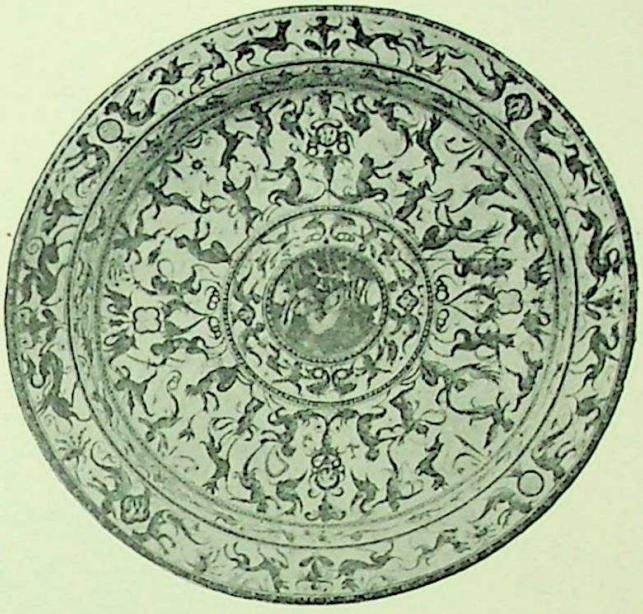


Fig. 36. Plateau, with Leda and the Swan in Centre.
16*th Century.*

Fig. 37. Plateau. Venus and Cupid in centre, encircled with Grotesques.

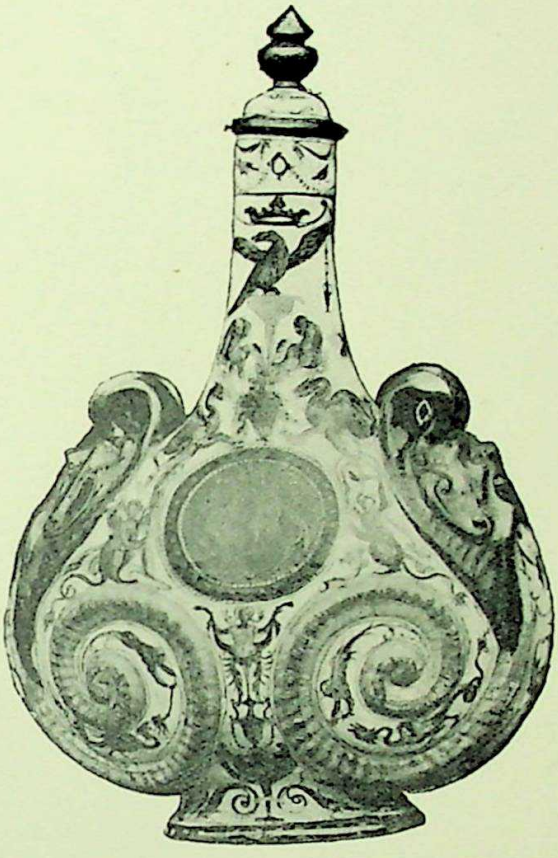


Fig. 38. PILGRIM-BOTTLE WITH ARABESQUES. *16th Century.*

Fig. 39. SALT-CELLAR.
16th Century.

Fig. 40. CRUET.
About 1570.

Fig. 41. Vase. Apollo and Daphne. *Circa* 1580.

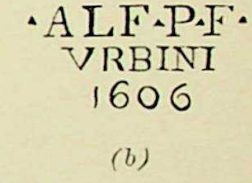
Fig. 42. Plate. Hercules and Omphale. *Dated* 1522.

Fig. 43 PILGRIM-BOTTLE.

fine examples of the grotesque style of decoration of the middle of the sixteenth century. Fig. 41, an elegant vase, representing Apollo and Daphne; and Fig. 42, a plate painted with Hercules and Omphale, and in the foreground a cartouche, inscribed "Omnia vincit Amor, 1522," which is either Urbino or Faenza ware. Fig. 43, a pilgrim-bottle, painted with Jupiter sending Mercury to Sidon, and Europa. It bears the arms of Cardinal Robert de Lenoncourt. Formerly in the Fountaine Collection. All these are in the V. and A. Museum.

In passing over several artists of inferior note, mention must be made of the family of Patanazzi. Alfonso Patanazzi has signed his pieces of the years 1606 and 1607 in full *(a)*, as well

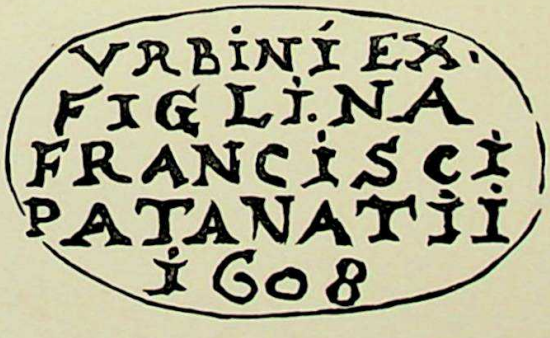
(a)

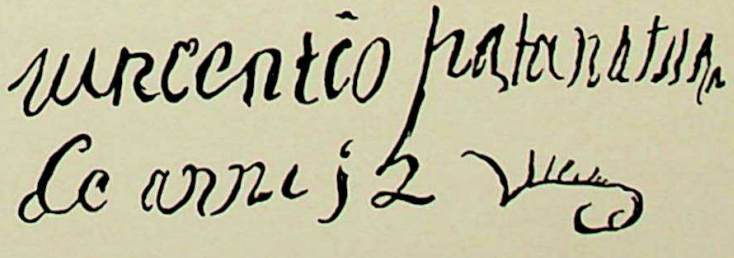


(b)

as abbreviated *(b)*. The latter mark is on a plateau, painted with the subject of Romulus receiving the Sabine women, in the V. and A. Museum (Fig. 44).

In 1608 and 1617, the names of Francesco Patanazzi and





Vincenzio Patanazzi are recorded, who, from the inscriptions, appear to have painted plates at the ages of twelve and thirteen.

Fig. 44. Plateau. By Alfonso Patanazzi, 1606.

At a more recent period, at the end of the eighteenth century, there still remained at Urbino a perhaps solitary potter, who appears to have been a Frenchman, making glazed fayence in the style of Moustiers, from which place or from Marseilles he probably came and established himself there. There is a sliding pillar-lamp with four burners in the V. and A. Museum, inscribed underneath.

Fabrica di Maiolica
fina di Monsiur Rolet
in Urbino. a 28 Aprile 1773

GUBBIO

Gubbio, in the Duchy of Urbino, is known principally by the works of Maestro Giorgio Andreoli, who seems to have monopolised the secret of the ruby and yellow metallic lustre, with which he enriched not only his own productions but put the finishing touches in lustre on the plates of Xanto and other artists

from Urbino as well as from Castel Durante. There is no doubt that the painting of the piece and the application of the metallic lustre colours were two distinct operations, and that it was painted and the colours fixed in the muffle kiln some months before it was touched with the lustre pigments, and again subjected to another baking. This explains the anomaly of pieces having two distinct dates upon them: thus a plate in the V. and A. Museum, by M° Giorgio, has in front the date 1517 marked in blue, and on the reverse in metallic lustre 1518. Other instances are not unfrequently met with. Giorgio was the son of Pietro Andreoli, a gentleman of Pavia, and was established at Gubbio, when young, as a potter, according to Passeri, with his brothers, Salimbene and Giovanni. In 1498 he obtained the rights of citizenship, and filled some municipal offices. He was a statuary as well as a painter of maiolica, several of his sculptures in marble being yet extant. Many of his early pieces are without the lustre which subsequently rendered him so famous. The earliest piece on which his metallic lustre is known by his signature is dated 1517, the last 1537. Although M° Giorgio was probably not so good an artist as many of his contemporaries, he was unmistakably a clever colourist, and his knowledge of the harmonious disposition of the rich lustres he had at his command is beyond dispute. Such brilliant and luminous displays

as he sometimes exhibits on his ware would be admirable in any material. The mark illustrated occurs on the back of one of the finest works of M° Giorgio, a large dish. It was formerly in the collection of Prince Bandini Giustiniani, of Rome, and is now in the Wallace Collection, Hertford House.

Fig. 45. Plate. The Three Graces, with Monogram of Maestro Giorgio and date 1525 at the back.

An exquisite plate, showing the perfection of enamel glaze and richness of lustre, as well as correctness of drawing, representing the Three Graces, formerly in the possession of Mr. Andrew Fountaine, was purchased at the Beckett-Denison sale for the V. and A. Museum; it is signed on the back and dated 1525 (Fig. 45). Another plate, painted with an allegory of Envy, from a print by Robetta, similar to that described below,

Fig. 46. Plate. Allegory of Envy.

Fig. 47. Plate. 16th *Century.*

Fig. 49. Vase. 16*th Century.*

formerly in the Bernal and Fountaine Collections, is now in the V. and A. Museum (Salting Collection), Fig. 46; it is signed and dated 1525 *(a)*. There are also many fine *Giorgio* plates, as well as the ordinary Gubbio lustred pieces, from the Soulages Collection, in the V. and A. Museum, which are illustrated.

(a)

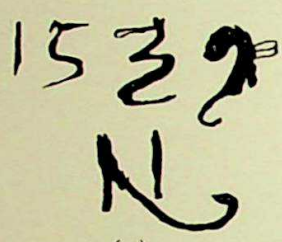
Fig. 48. Tazza. Monks at an Organ.

Fig. 47 is a bowl-plate, of brilliant ruby lustre, painted with nude figures of a man and woman standing beside a stream, landscape background, taken from a composition known as the "Stream of Life," engraved by Robetta, signed by M° Giorgio, diameter, $7\frac{3}{4}$ inches.

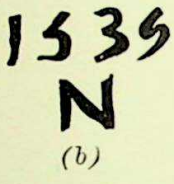
Fig. 48, tazza, painted with monks at an organ. Above the manual are the words, "Adi celo el mio lamēto" ("Hear, O heaven, my lament").

Fig. 49 is a vase with two handles and cover, lustred and painted with a shield of arms, by M° Giorgio, about 1515; height, $10\frac{1}{2}$ inches.

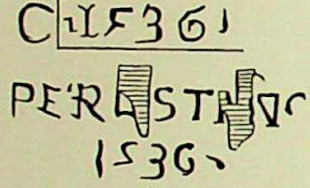
Another painter in lustre, of the school of M° Giorgio, has signed his pieces with the letter N. *(a)* and *(b)*, which is supposed by some to be a monogram of Vincenzio, the son of M° Giorgio.



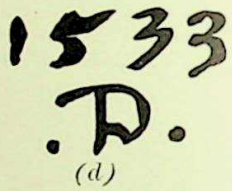
(a)



(b)

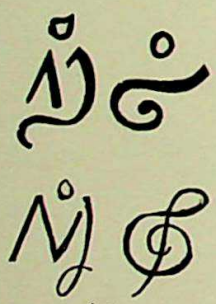


(c)



(d)

A painter named Perestino, of Gubbio, produced some very beautiful pieces, dated 1533 and 1536, sometimes with his name in full, as on a bas relief of the Virgin and Child, in the Louvre *(c)*, and others with the initial P. *(d)* only, as on a vase in the Campana Collection at the Louvre, and on a fine plate with the subject of the Redemption of Solomon, and the establishment of the Throne of David, taken from a lost work of Raphael; in the Bracon Hall Collection



(e)

The marks of all the artists of Gubbio are in lustre on the reverses of the pieces. Maestro Giorgio's signature consists of the letters *M° G° (e)*, usually accompanied by a date, sometimes more at length, "da Ugubio" being added.

As before observed, the secret of the metallic lustres employed at Gubbio seems to have died out altogether towards the end of the sixteenth century.

PESARO

Giambattista Passeri has written most that is known of the history of this *fabrique*, and has striven to do all honour to his native country. But as his account was not written until nearly two centuries after its establishment, allowances must be made for his *amour propre*. He has been too liberal in assigning pieces to this locality. The manufacture of pottery has been traced by him to the year 1396, but it does not follow that this

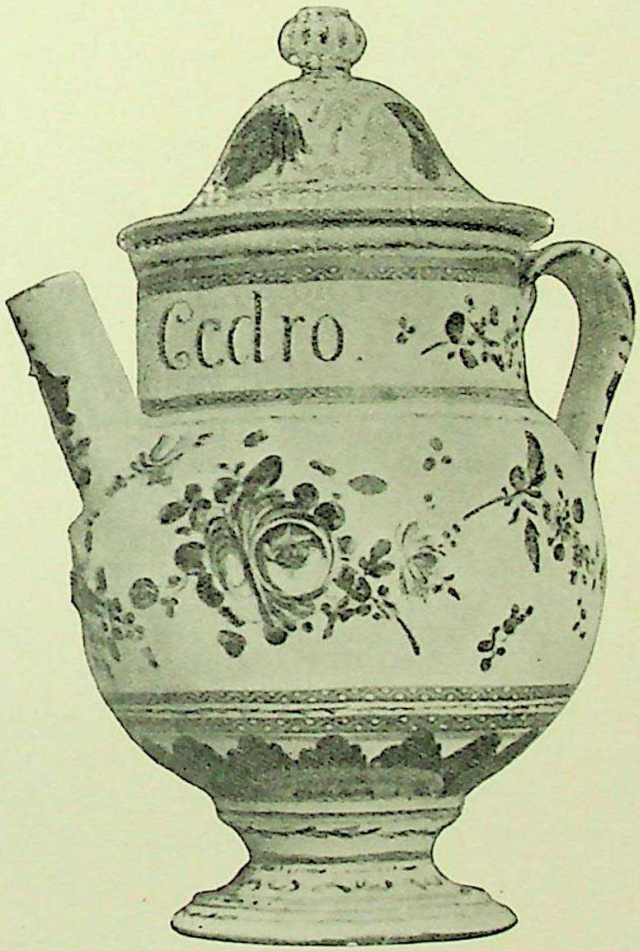


Fig. 50. Drug Vase. *18th Century.*

ware was the enamelled fayence which is called maiolica; probably the first allusion to it was in 1462, when a sum of money was lent for the enlargement of a manufactory; and other edicts are referred to, dated 1508 and 1552, relating to the "Vasari e Boccalari," vase and cup makers.

Passeri extols Guido Ubaldo II della Rovere, who became Duke of Urbino in 1538, for his patronage of the *fabrique* of Pesaro. At his death, in 1572, the pottery began to decline. The maiolica with yellow lustre, with blue outlines and imbricated borders, which are assigned to Pesaro, belong to the first part of the sixteenth century; many of these have portraits and scrolls inscribed with the name of the person to whom it was dedicated. Fig. 50 is a drug vase, of the eighteenth century, painted with roses, and inscribed "SIR DI CEDRO." When Passeri visited the town in 1718, there was only one potter, making ordinary vessels. Some years after, in 1757, he sent potters from Urbania and recommenced the manufacture. Many of these specimens are still preserved; one in the De Bruge Collection was inscribed Pesaro, 1771; another in the Fortnum Collection at the Ashmolean Museum, Oxford, is dated 1763. The mark *(a)* given is on the reverse of a plate in the museum of the University of Bologna.

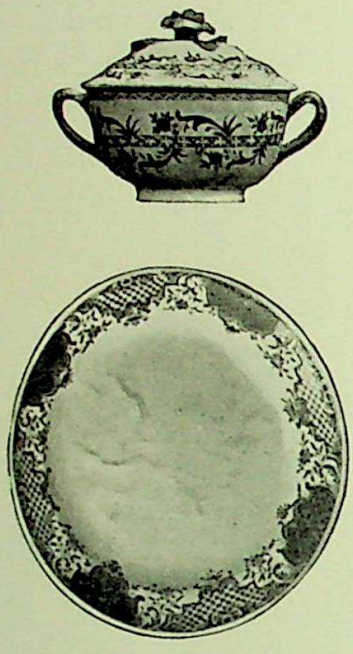
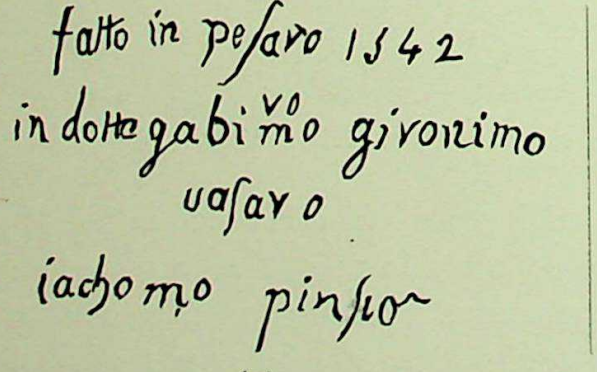
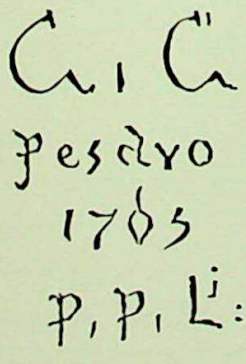


Fig. 51. BOWL, COVER AND DISH. *18th Century*

M. A. Jacquemart says, that two artists of Lodi—Filippo



(a)



(b)

Fig. 52. Vase. *About* 1560.

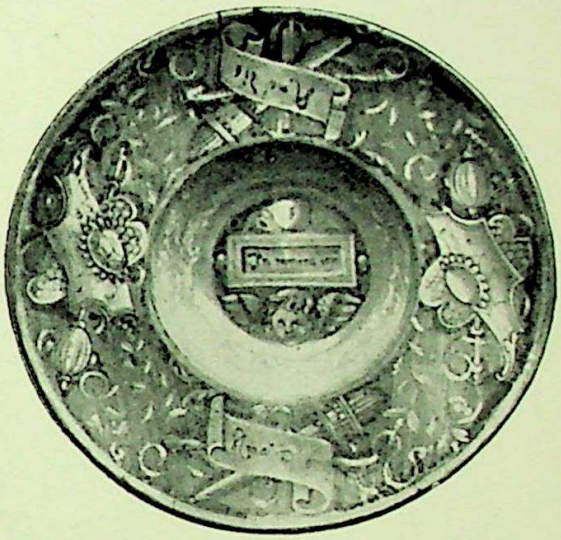


Fig. 53. Plate *About* 1530.

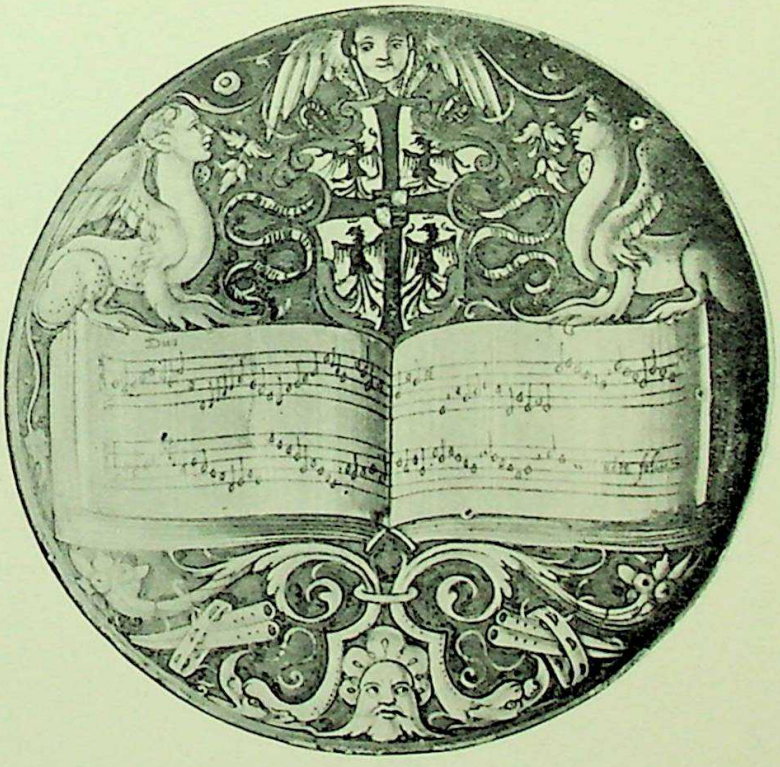


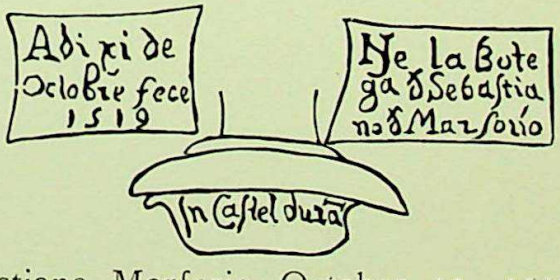
Fig. 54. A Dish.

Fig. 55. Drug Vase.

Antonio Callegari and Antonio Casali—were established here about the middle of the eighteenth century. A bowl and cover and a dish, painted and gilded with flowers, signed by them with their initials, formerly in the collection of Mr. C. W. Reynolds, is given in Fig. 51. Above is an example of their initials *(b)*. There was another *fabrique*, established by Giuseppe Bertolucci of Urbania in 1757; Pietro Lei, a painter of Sassuolo, was engaged there.

CASTEL DURANTE

Castel Durante is a small town near Urbino, but had a very extensive manufactory of maiolica; most of its early productions of the beginning of the fifteenth century are confounded with those of Urbino, but there is evidence enough to show the beautiful character of the decorations employed there. The earliest dated piece is a splendid bowl, which belonged to the late Mr. H. T. Hope; it is surrounded externally by blue scrolls on white, inside are painted the arms of Pope Julius II, supported by cupids, arabesques, etc., on deep blue ground. The inscription on the back states that it was made at Castel Durante, on September 12, 1508. Two other vases for druggists of the same character, made at Castel Durante, in the *bottega* or work-



shop of Sebastiano Marforio, October 11, 1519, are in the British Museum and the V. and A. Museum. A vase and a plate of about the middle of the sixteenth century in the V. and A. Museum are here given, Figs. 52 and 53; and in the Salting Collection is a dish *(fruttiera)* with the Gonzaga arms, *circa* 1530, formerly in the Castellani Collection, Fig. 54. The first may be Ferrara ware. Other pieces are known with dates down to the year 1635, when the name was changed to Urbania in compliment to Pope Urban VIII. Piccolpassi, director of a *bottega* for maiolica, at Castel Durante,

circa 1550, wrote a treatise on the art of making and decorating it, whilst under the patronage of Guidobaldo II (see page 44). The manuscript is in the library of the V. and A. Museum. This interesting work is illustrated with pen and ink sketches of all the details of manufacture and patterns of the ware, and the prices at which they were to be obtained; allusions are frequently made to other towns celebrated for the same industry; the principal forms of the vessels are also described by name. He states that one potter, named Guido di Savino, worked at Castel Durante, and transported to Antwerp the knowledge of the manufacture of maiolica.

It was also from the same place that a family of the name of Gatti, in 1530, introduced it into Corfu; and Francesco del Vasaro went to Venice and established himself there.

In 1722 Urbania was the only *fabrique* which remained in the Duchy of Urbino, where articles of utility only were made, but Cardinal Stoppani brought painters, and endeavoured to put fresh life into the potter's trade.

A great trade was carried on in pharmacy vases or Vasi da Spezieria, covered with grotesque heads, cornucopiæ, etc., designed and shaded with light blue, touched with yellow and orange, brown and green, the patterns being mostly in a bold style. An example is given, Fig. 55, a drug vase *(albarello)* painted in blue and olive green, inscribed "Mostarda.f." in Gothic letters, Salting Collection, V. and A. Museum.

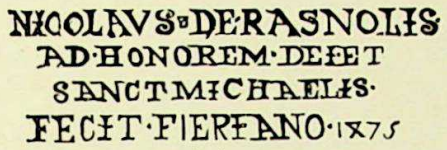
FAENZA

If not the most ancient, Faenza was one of the most celebrated of the manufactories of maiolica in Italy. It was this town that gave to the French the name by which they have to the present day distinguished their enamelled pottery, as Spain had previously supplied the name to Italy. Thus in Italy it was called *maiolica* from Majorca, and in France, *faïence* from Faenza. In like manner the glazed pottery of Delft, so celebrated over Europe in the seventeenth and eighteenth centuries, gave the name of *delft* to the same description of ware made in England. An early dated piece is a plate in the Musée de Cluny,

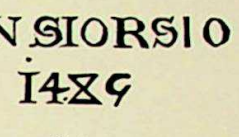
Fig. 56. Plaque. "Andrea di Bono, 1491."

Fig. 57. Plaque. Virgin and Child. *Dated* 1489.

dated 1475 *(a)*, made by Nicolaus de Ragnolis. Another specimen in the Sèvres Museum is inscribed "Nicolaus Orsini,



(a)

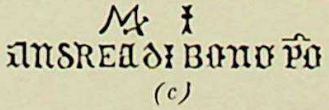


(b)

1477"; and in the same collection is a plate, signed "Don Giorgio, 1485" *(b)*, probably by Maestro Giorgio, before he went to Gubbio and was ennobled. Several early examples in the V. and A. Museum, are here represented: Fig. 56, a roundel,

Fig. 58. Plaque. *Dated* 1491.

inscribed "Andrea di Bono, 1491" *(c)*, formerly in the Montferrand Collection. Dr. Fortnum ascribes this specimen to



(c)

Caffaggiolo; Fig. 57, a plaque with the Virgin and Child, dated 1489; and Fig. 58, a plaque dated 1491 (Casa Pirota *fabrique*), with the sacred monogram in the centre. Another specimen of about the same date is shown in Fig. 59, a plate with an emblem of two hearts pierced with arrows, and the motto "En piu."

The products of this *fabrique* retained for a long time an especial character by which they are easily identified; at first the outlines of the figures were very simple and formal; the yellow lustre does not appear to have been adopted. Piccolpassi, who was in 1548 director of a rival manufactory at Castel Durante, and who wrote about the time when Urbino and Gubbio produced their finest works, gives the preference to the ware of Faenza.

In the sixteenth century a favourite decoration was grotesques and arabesques in blue *camaïeu* on yellow ground, or alternately on the two colours. The reverses of the Faenza plates are frequently light blue, with concentric circles or a spiral line in a darker colour; when white, with imbrications or zones alternately blue and yellow. Another peculiarity by which the Faenza ware is known, is the presence of red. Piccolpassi says it was only found in the manufactory of M° Vergilio, of Faenza. Towards the middle of the sixteenth century the painting cannot be distinguished from that of Urbino. Fig. 60, a plate, blue ground, with arabesque border and a shield of arms in the centre, is in the V. and A. Museum.

The marks on the ware are very numerous; that of a circle intersected by cross bars, with a small pellet or annulet in one of the quarters *(a)* has been found in connection with the signature of a Faenza *fabrique*.

These initials *(b)* are on the front of a large plaque, Fig. 61, date about 1530, from the Casa Pirota factory, painted in rich deep blue, with green, yellow and brown; subject—Christ bearing His cross, after Raphael's "Spasimo di Sicilia." It is in the V. and A. Museum.

A fine example, a plate, painted with Dido stabbing herself,

(a) *(b)* *(c)*

with the mark *(c)* is also in the V. and A. Museum (Salting Collection). Other notable examples in the same collection are a panel painted in colours with the Entombment, after Mantegna,

Fig. 59. Plate. "En Piu." 15*th Century.*

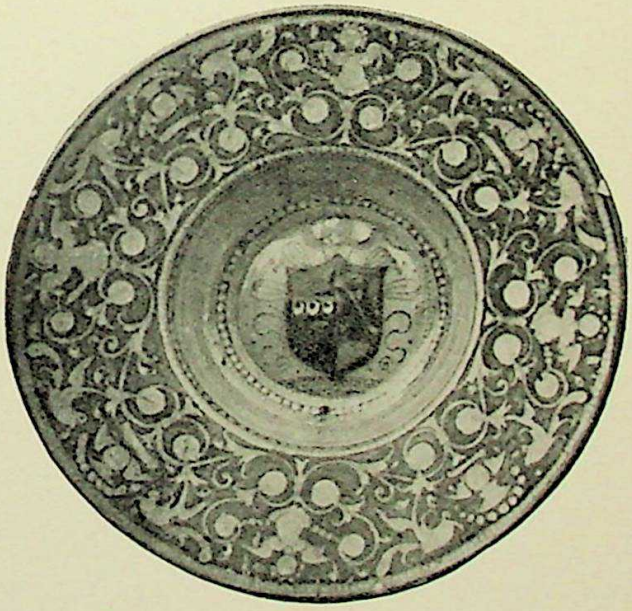


Fig. 60. Plate. Arms and Arabesques. 16*th Century*

Fig. 61. Plaque. Christ Bearing His Cross.

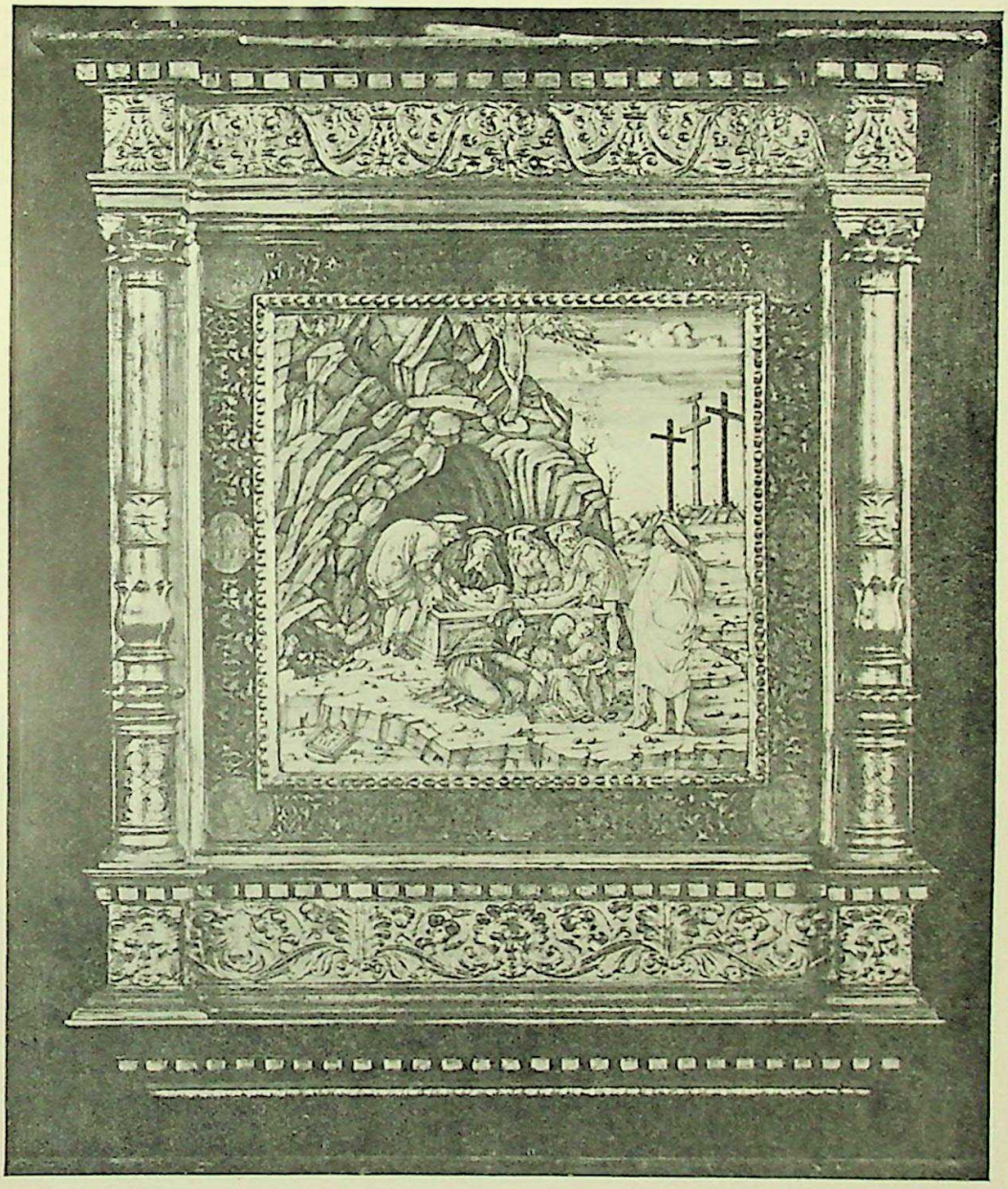


Fig. 62. Panel. The Entombment.

FAENZA

Fig. 63. Dish with a Roman Battle Scene.

DERUTA

Fig. 64. Dish with St. George and the Dragon, with Princess Sabra.

by the artist signing T B in monogram and dated 1523, Fig. 62; and a dish painted in colours with a Roman battle scene, by Baldasara Manara, *circa* 1535 (Fig. 63).

VERONA

An unique example of this *fabrique* is a plate, painted with Alexander liberating the wife and family of Darius. The interesting inscription on the reverse states that it was painted by Franco Giovanni Batista. It is in a private collection.

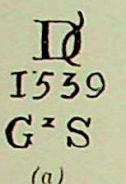
DERUTA

Many of the lustred pieces of maiolica, with light yellow lustre edged with blue, which were attributed formerly to Pesaro,

Fig. 65. Plate. 16*th Century*.

have been now classed among the wares made at Deruta, from the circumstance of a plate in the Pourtalès Collection—subject, one of Ovid's Metamorphoses, being similarly decorated with the yellow lustre, and signed by El Frate of Deruta, 1541. For this reason, a plate in the V. and A. Museum, with St. Sebastian in relief, painted in blue and the arcade of this peculiar

yellow lustre, dated 1501, may also be referred to Deruta. The earliest signed and dated piece known, is not earlier than 1525. This and several other specimens have "*In Deruta*" inscribed at length; others have simply the letter D with a bar through it *(a)*.



(a)

Some very fine and early pieces have the signature of the painter, EL FRATE, before spoken of, but without the yellow lustre; as on a plateau in V. and A. Museum (Salting Collection). The plate in the Hôtel de Cluny, with Diana and Actæon, after Mantegna, designed in blue and yellow lustre, marked with a C and a bar through it *(b)* belongs to this *fabrique*.

(b)

Illustrations are given in Fig. 64, a dish, painted in blue and yellow lustre, with St. George and the dragon with the Princess Sabra, adapted from a Florentine print of the fifteenth century. Late fifteenth or early sixteenth century. In the Salting Collection; Fig. 65, a plate painted in blue and white, arabesque border, with laureated bust; in the centre, cupid on a horse; date about 1520; and Fig. 66, a plate of lustred ware,

Fig. 66. PLATE. *About* 1520.

in the centre a profile female bust, inscribed "SURA FIORE," and a border of arabesques; date about 1520. Fig. 67, a plate,

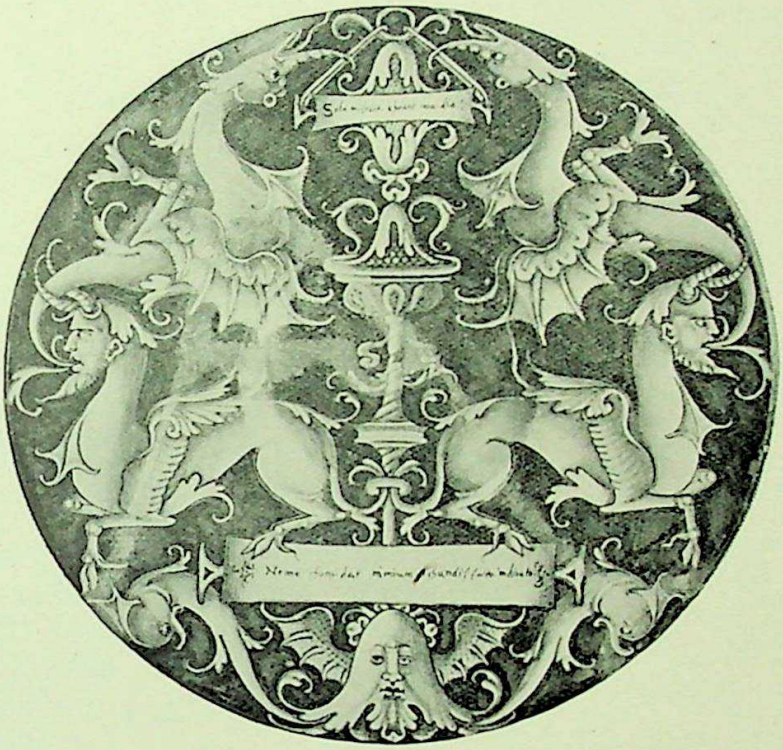


Fig. 67. PLATE. *Dated* 1525.

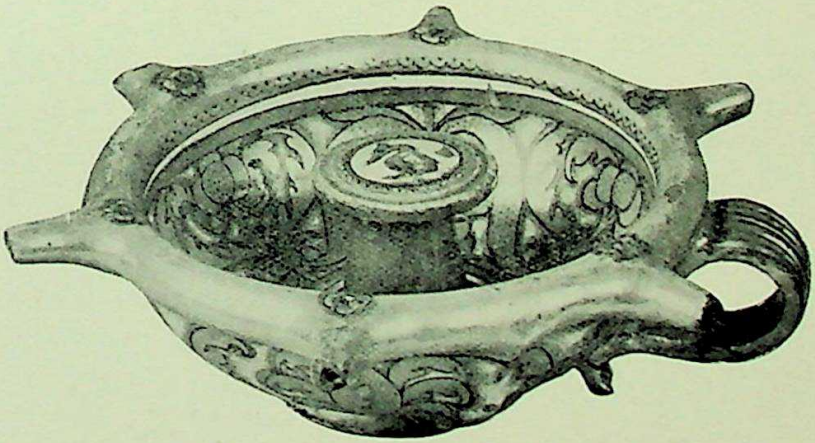


Fig. 68. PUZZLE BOWL.

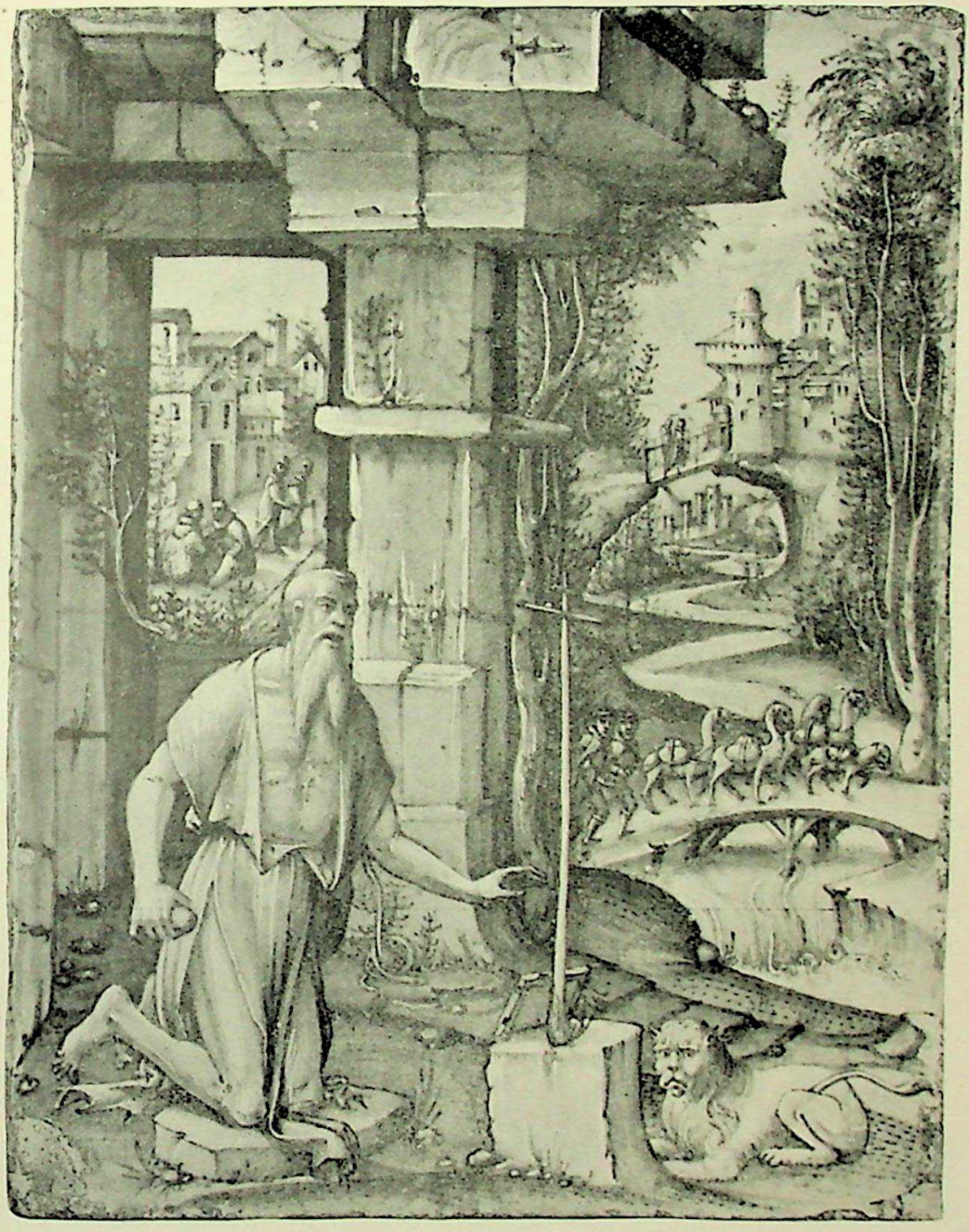


Fig. 69. Plaque. St. Jerome in the Wilderness.

Fig. 70. Two-Handled Vase.

FORLI

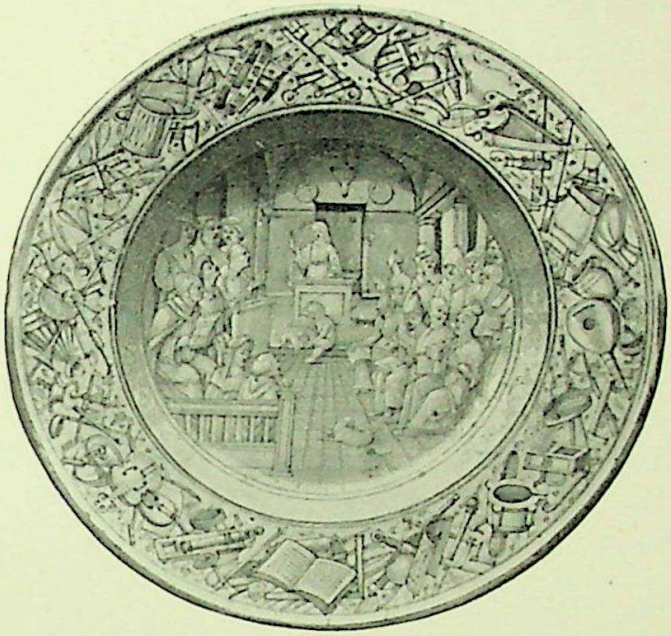


Fig. 71. Plate. *16th Century.*

VITERBO

Fig. 72. Plateau. Diana and Actæon. *Dated* 1544.

painted in colours and dated 1525, formerly in the Fountaine Collection; and a puzzle bowl, painted in blue and in yellow lustre, Fig. 68.

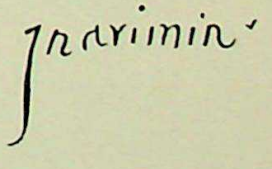
These are all in the V. and A. Museum, the two last being in the Salting Collection.

FORLI

According to Passeri there were *fabriques* of maiolica at Forlì in the fourteenth century. Its contiguity to Faenza exercised a great influence on the decoration of the ware, and the patterns on the obverses and reverses are similar; doubtless many are therefore still attributed to Faenza. Consequently only those can be assigned which have the name Forlì written on the back of the plate. The examples given are in the V. and A. Museum: Fig. 71, a plate painted in blue, relieved with white, Christ among the Doctors, the edge filled up with trophies of musical instruments; sixteenth century; diam. 14 inches. It reads on the back "In la botega di M° Jeronimo da Forli," as given in the illustration. Fig. 69, a plaque painted with St. Jerome in the Wilderness, formerly in the Spitzer Collection, and Fig. 70, a large two-handled vase, with a monogram beneath handle, both are early sixteenth century and are in the Salting Collection.

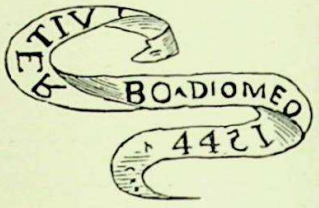
RIMINI.

This factory is only known by a few specimens, which are actually signed, and by the mention made of its *fabriques* by Piccolpassi. The pieces are dated 1535, and as late as 1635. The mark given is on a plate, the Fall of Phaëton, in the British Museum.



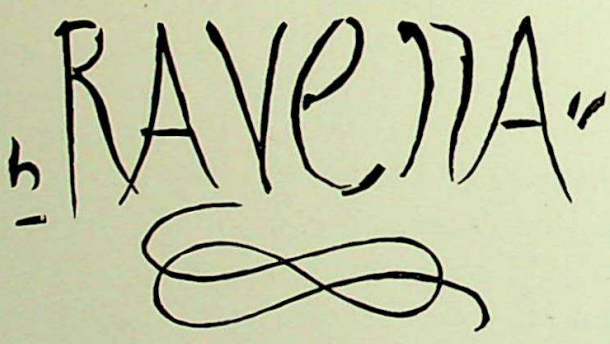
VITERBO, RAVENNA AND TREVISO

There were manufactories at these three places in the sixteenth century, but few specimens now exist. (See Chaffers's "Marks and Monograms.") The first is illustrated (Fig. 72) by a plateau in the V. and A. Museum, painted with Diana and Actæon and a border of trophies of arms; a man at the bottom holds a scroll inscribed *(a)*:



(a)

An interesting tazza in the Louvre, of the commencement of the sixteenth century, painted with Arion playing on the lyre, has the name of the place inscribed upon it *(b)*. The inscription *(c)* at the bottom of a bowl, painted with the Sermon on the Mount, formerly in the Addington Collection, is also given.



(b)

(c)

CAFFAGGIOLO

This *fabrique* was established towards the end of the fifteenth century, and became very important, lasting probably throughout the sixteenth century. The name is spelt in different ways, such as Chaffagiuolo, but Caffaggiolo is the general form.

The most ancient dated pieces are two plates in the late Baron de Rothschild's collection, 1507 and 1509, both decorated with grotesques in the style of Faenza. The latest is 1590, mentioned by Delange in his translation of Passeri. Among the ornaments on this ware are frequently tablets with SPQR and SPQF (Florentinus), and on several the motto "Semper,"

Fig. 73. Plateau.

Fig. 74. Plateau. St. George. *Circa* 1520

Fig. 75. Plate. *About* 1500.

adopted by Pietro de' Medici in 1470, and continued by Lorenzo il Magnifico. The device of a triangle and the word "Glovis," meaning when read backwards "si volge" (it turns), was used by Giuliano de' Medici in 1516, alluding to his change of fortune.

Another characteristic of this *fabrique* is the dark blue background of many of the pieces, and the method in which it was coarsely applied by the brush. It has been observed that the secret of the metallic lustre was not known, but there is a specimen with the mark of the *fabrique* under the handle. There are several very fine specimens of Caffaggiolo maiolica in the V. and A. Museum. The most celebrated is the interesting plate of a maiolica painter in his studio, who is occupied painting a plate, in the presence of a lady and gentleman of distinction. It was styled in the Bernal catalogue, "The Raphael and Fornarina plate," assuming the seated figures to represent them; an impression seemed to be general that Raphael himself was the painter. It was purchased at the Bernal sale for one hundred and twenty pounds, the highest price at that time ever given for a maiolica plate. It bears the following mark:

The same mark is on a large plateau, Fig. 73, with a central medallion of Leda and the Swan. It realised forty-eight thousand francs at the sale of the Spitzer Collection. It is in the Salting Collection, V. and A. Museum.

In the same collection there are also dishes; Pope Leo X seated on a throne, borne on men's shoulders, amidst a crowd of upwards of fifty figures; a portrait of Pietro Perugino, with a wide border of foliage and medallions of birds; a triumphal procession after Mantegna, painted in brilliant colours, dated 1514; and the St. George of Donatello, from the bronze statue in the church of Or San Michele, at Florence. The last mentioned is given in Fig. 74. Another example (Fig. 75) represents a plate,

the centre painted with a shield of arms, supported by three amorini; above it a Medusa head and border decorated with medallions; about 1500.

Other marks on this ware are a large P with a paraph or bar through the lower part, as shown in the woodcut, the name of the *fabrique*, and sometimes a trident. The mark here given, occurs on a plate, Fig. 76, painted with a Roman military triumph and a label with S.P.Q.R., in the Salting Collection, V. and A. Museum, and has all the marks which appear separately on other pieces.

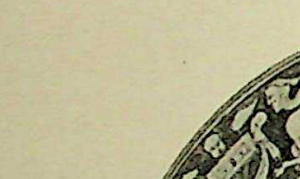


Fig. 76. Plate. A Roman Military Triumph.

SIENA

The earliest specimens known of this important manufactory are some wall or floor tiles of the commencement of the sixteenth century. They are of maiolica, ornamented with polychrome designs of chimeræ, dragons, amorini, masks, birds,

etc., beautifully painted in brilliant colours, especially orange and yellow on black ground. They vary in shape, being triangular, pentagonal or square, to suit the geometrical designs of the wall or floor they covered; the average diameter is five inches. Several hundreds of these tiles, which came from the Petrucci Palace at Siena, are preserved in the V. and A. Museum; some are dated 1509, and have shields of arms and arabesques. A pavement of similar tiles still exists *in situ* in a chapel of the church of San Francesco at Siena, and there is a frieze of them in the Biblioteca in that city. All these are clearly

Fig. 77. Plateau, Woman and Peacocks. 18*th Century*

Fig. 78. Plate. Vintage.

traceable to, and were doubtlessly made at Siena; Mr. Darcel, however, attributes them to Caffaggiolo, and Sir J. C. Robinson to Faenza, but no reason is given, except the similarity to works

executed at those *fabriques*. That there was a manufactory at Siena early in the sixteenth century is proved by a plate in the V. and A. Museum, representing St. Jerome in the Desert, in blue *camaïeu* on white ground, highly finished, with arabesque border. It is signed on the reverse, it has no date, but may be assigned to about 1520 (Fig. 79). Other specimens are referred to in Chaffers's "Marks and Monograms," 13th ed., pp. 112-114.

After a long interval, the name of the town again appears on maiolica of a very characteristic description, accompanied by the names of the artists: Bartolomeo Terenze (or Terche) Romano in 1727, and Ferdinando Maria Campani, 1733 to 1747, the subjects being taken from Raphael, Annibale Caracci, and other masters. Fig. 77 is a plate, painted with a woman and two peacocks, in the background rustic buildings, date about 1720. Fig. 78, a plate, subject—the Vintage, signed FERDINANDO MA. CAMPANI DIPINSE IN SIENA, 1747, and a dish, Fig. 80, also by Campani, painted in colours, with Lot and his daughters. Figs. 81 and 82 are also specimens of Siena ware of the eighteenth century of a very effective character: Juno soliciting Æolus to let loose the winds, and Galatea, after Annibale Caracci. These are in the V. and A. Museum, and bear the following mark, FERDINAND CAMPANI SIENA, 1736.

PISA

This city was, about the middle of the sixteenth century, the centre of a considerable trade in the exportation of Italian fayence into Spain, and especially to Valencia, in exchange for the golden metallic lustre ware of that country. Antonio Beuter, a traveller, about 1550, praises the fayence of Pisa with those of Pesaro and Castelli. There is a specimen bearing the name "PISA": a large vase of fine form, covered with arabesques on white ground, in the collection of the late Baron Alphonse de Rothschild.

VENICE

Piccolpassi, in his manuscript to which reference has so often been made, speaks of one or more large manufactories at Venice,

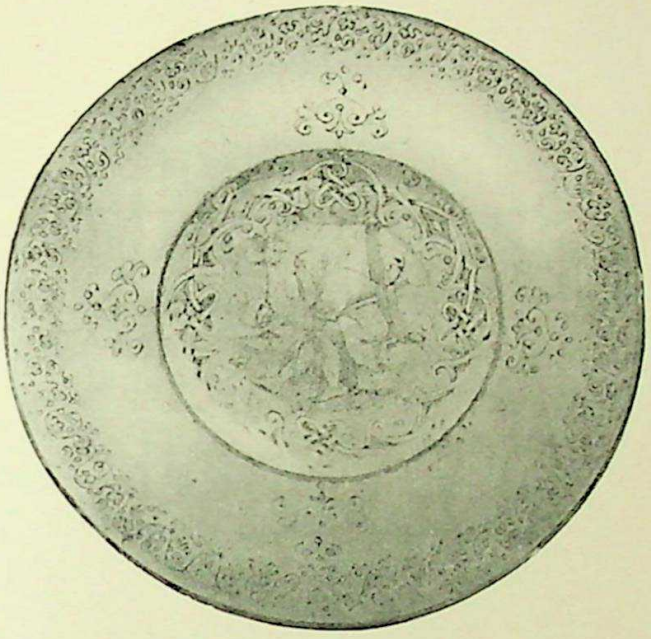


Fig. 79. Plate. By M. Benedetto. *16th Century.*

Fig. 80. Dish. Lot and His Daughters.

Fig. 81. Plate. Juno and Æolus.

Fig. 82. Plate. Galatea. *After* Annibale Caracci.

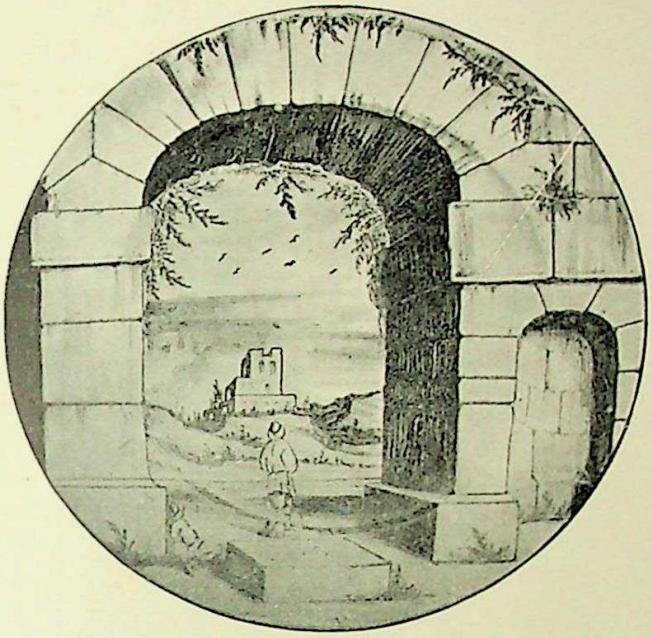


Fig. 83. PLATE. *Circa* 1700.

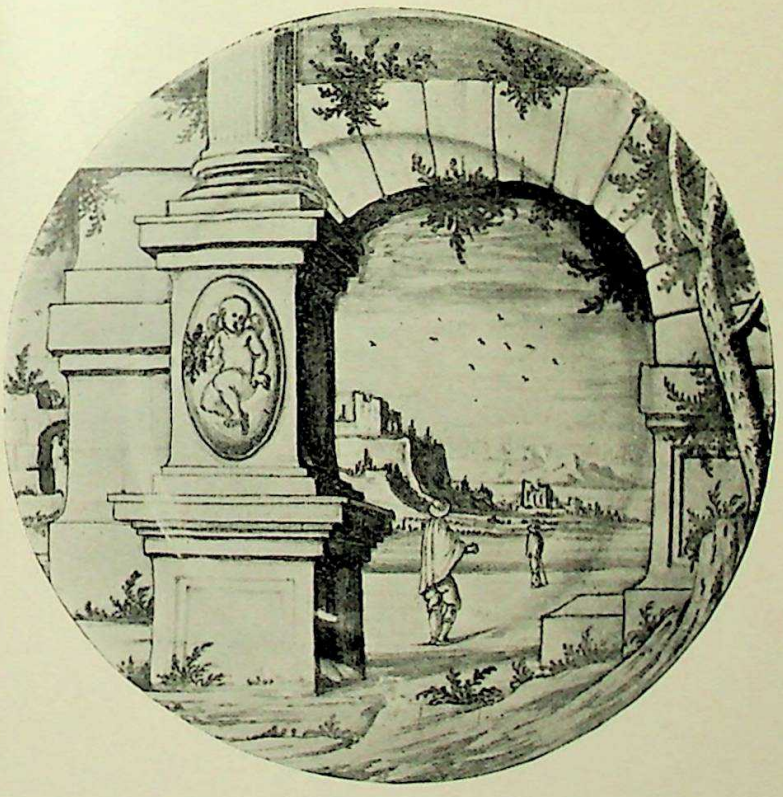


Fig. 84. PLATE.

PLATE 2.

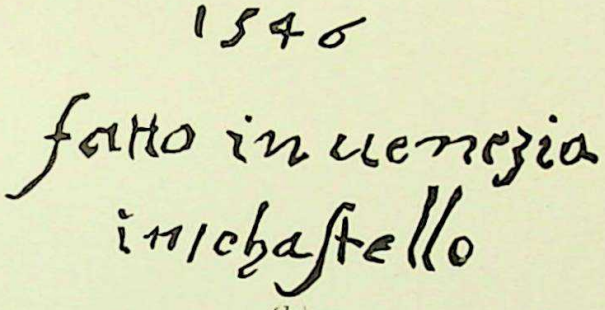
CAFFAGGIOLO PLATE, representing a Maiolica Painter in his Studio, 16th century.

Diameter $9\frac{1}{4}$ *inches.* *In the V. and A. Museum.*

Plate 2.

and describes a mill used there for grinding the clay, the various patterns made, and the prices charged for the maiolica. In the V. and A. Museum is a plateau, *circa* 1540, light blue ground with arabesques, and amorino in centre. It is inscribed with *(a)*. A dish, formerly in the Fountaine Collection, the Destruction of Troy, has the mark *(b)*: and another by Zener Domenigo da Venezia was also made at St. Polo in 1568.

(a)



(b) *(c)*

The Venetian maiolica of the end of the sixteenth and throughout the seventeenth century is still involved in obscurity, but a number of pieces have, with some show of reason, been appropriated to Venice. The name of *Io. Stefano Barcella Veneziano* is found on a specimen of the seventeenth century, and some others with a mark of a fish-hook have come to light, and from the long intervals between its use, it evidently belongs to a *fabrique* and not a painter. It is so intimately allied to the grapnel used by the Bertolini in the subsequent century, that one is warranted in placing it as a Venetian mark. The first example is dated 1571 *(c)*; a second, 1622; and a third has the name Dionigi Marini, 1636, accompanied by the fish-hook *(d)*. An example of Venetian maiolica, *circa* 1700, is given, Fig. 83, a plate painted with an architectural subject. It is in the V. and A. Museum.

(d)

(e)

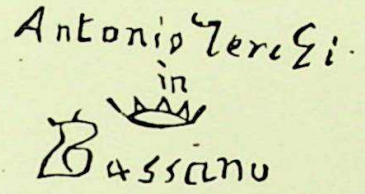
In 1753, the Senate of Venice conceded to the brothers Bertolini the establishment at Murano of a kiln for making fayence. The products of this period may be distinguished by their fine quality and extreme lightness, with the patterns of the borders stamped in relief like repoussé metal, and they are very sonorous when struck. Some of these are marked with a grapnel or creeper (as above), others with the monogram AF surmounted by two branches crossed and a Maltese cross with a coronet

Fig. 85. Plateau. Minerva. 18*th Century.*

above *(e)*. A plate, Fig. 84, with this mark, painted with figures in a landscape, is in the V. and A. Museum. This Murano manufactory did not succeed so well as the promoters anticipated, and it was probably discontinued about 1760, as the concession was annulled by a decree of April, 1763. Fig. 85 represents a very fine plateau of this period, painted with a classical subject of Minerva and scroll border in relief; mark the double anchor; formerly in Mr. C. W. Reynolds's collection.

BASSANO, NEAR VENICE

A *fabrique* (according to M. V. Lazari) was founded here about 1540, by Simone Marinoni, but it is not known how long it lasted. Later pieces of the seventeenth century bear a certain resemblance to the Castelli ware. The signatures given here



are those of Antonio and Bartolommeo Terchi, two brothers, from Rome. who appear to have travelled about from one place to another, working for various establishments. There is a plate representing Lot and his daughters leaving the city of Sodom in the Louvre, with the mark of the former. In 1728, a manufactory of maiolica was set on foot by the sisters Manardi, which was continued in 1735 by Giovanni Antonio Caffo; and some time after, but previous to 1753, another was carried on by Giovanni Maria Salmazzo.

LE NOVE

In 1728, Giovanni Battista Antonibon established in the village of Nove, near Bassano, a manufactory of earthenware, and in April, 1732, he opened a shop in Venice for the sale of his wares. In 1741 the factory was still in a prosperous state, and carried on by his son, Pasqual Antonibon. In 1766 it consisted of three large furnaces: a small one and two muffle kilns. Pasqual took his son, Giovanni Battista Antonibon, into partnership, and in 1781 Sig. Parolini joined the concern, continuing the fabrication with great success until February, 1802, when they leased the premises to Giovanni Baroni, and the business was carried on under the name of *Fabbrica Baroni Nove*. It was prosperous for a short time, and some beautiful examples were produced.

Fig. 86 represents a splendid fayence presentation vase, oviform, of *bleu du Roi* ground, painted in colours, with Alex-

ander and Darius, and another classical subject after Le Brun, richly gilt, evidently a *chef-d'œuvre* of the manufactory, 2 ft. 6 in. high; it was formerly in the possession of Mr. C. W. Reynolds,

Fig. 86. Vase.

Early 19th Century.

and is said to have been intended as a present from the city of Venice to Louis XVI, but never presented. The name "Fabbrica Baroni Nove" is written on each side of the square pedestal. Fig. 87 is a tureen and cover, painted with masks and

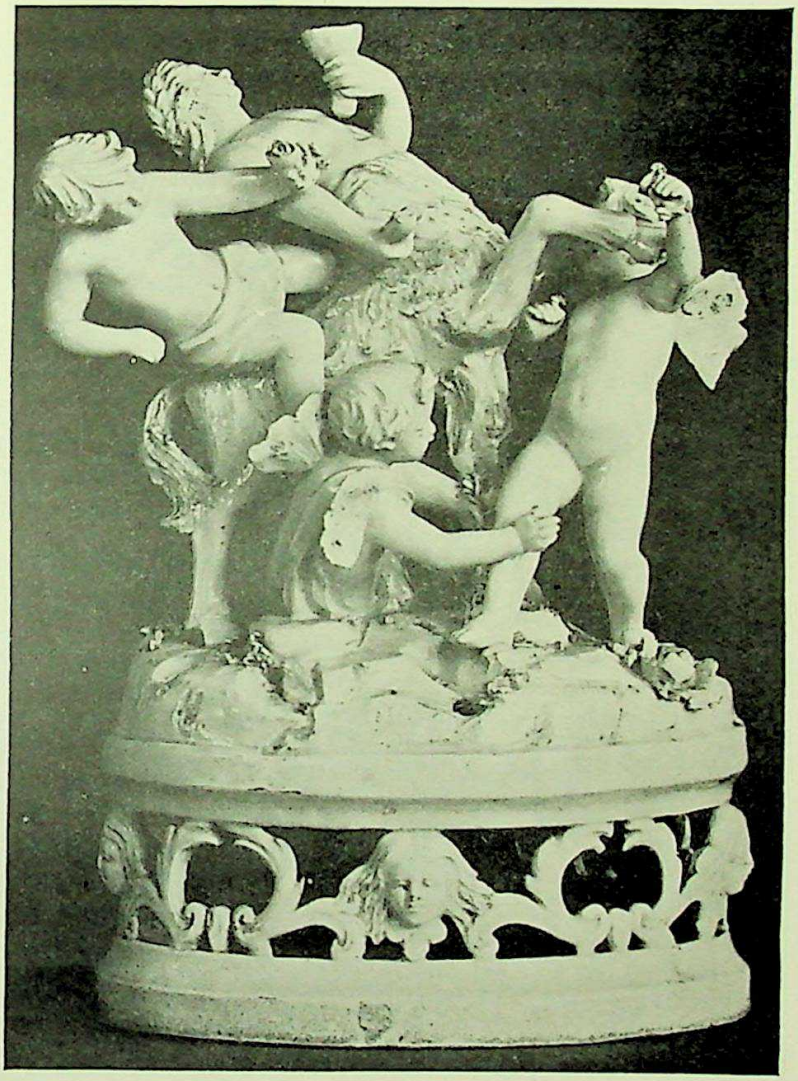


Fig. 88. Group of a Centaur and Three Amorini.

scrolls in blue, surmounted by Atlas; it is in the V. and A. Museum, and bears the following mark. Later the works were

allowed to go to decay, but on May 1, 1825, the Antonibons again

Fig. 87. Tureen and Cover. 18*th Century*.

took possession of them. *Maiolica fina* or fayence only is still continued to be made, the manufacture of porcelain, for which at one time the works were so famed, not having been revived. Fig. 88 is a group of a centaur and three amorini, of the early nineteenth century, also in the V. and A. Museum.

FLORENCE

Of the early maiolica made here little is known. An illustration is given, Fig. 89, of a drug-vase, painted in colours, with the lily of Florence and the badge of the hospital of Santa Maria Nuova in that city. It is of the fifteenth century and in the Salting Collection (V. and A. Museum). But fayence of the eighteenth century is occasionally found with the mark *(a)*. Fig. 90 represents a cup and saucer, painted with birds and flowers; formerly in Mr. C. W. Reynolds's Collection.

F.F.F.I.
(a)

Although the works of Luca della Robbia come more properly under the denomination of Italian sculpture, yet this work would be incomplete if his enamelled terra-cottas were omitted. This great artist was born at Florence, A.D. 1400, and commenced his career as a goldsmith, but afterwards became a sculptor, and attained considerable eminence in that profession. He discovered the art of covering his bas-reliefs with a stanniferous enamel, which rendered them impervious to the action of the

Fig. 89. Drug Vase.

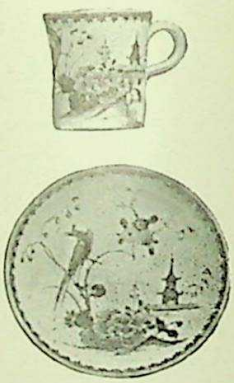


Fig. 90.
Cup and Saucer.

elements and extremely durable. His early reliefs consisted of scrolls, masks, birds, and Renaissance ornaments, with fruit and flowers in natural colours; these usually formed the borders of his subjects, which were principally of a religious character. The following illustration (Fig. 91) shows a fine specimen of his work: a medallion in high relief, and in varied colours. In the centre are the arms and devices of King René of Anjou, surrounded by a massive frame or border of fruit and foliage in natural colours. It came from the exterior of the castle or Villa Panciatici-Ximenes, near Florence. The date is about 1450. The diameter is 10 ft. 7 in. It is in the V. and A. Museum.

Fig. 91. Medallion in High Relief. *By* Luca della Robbia.

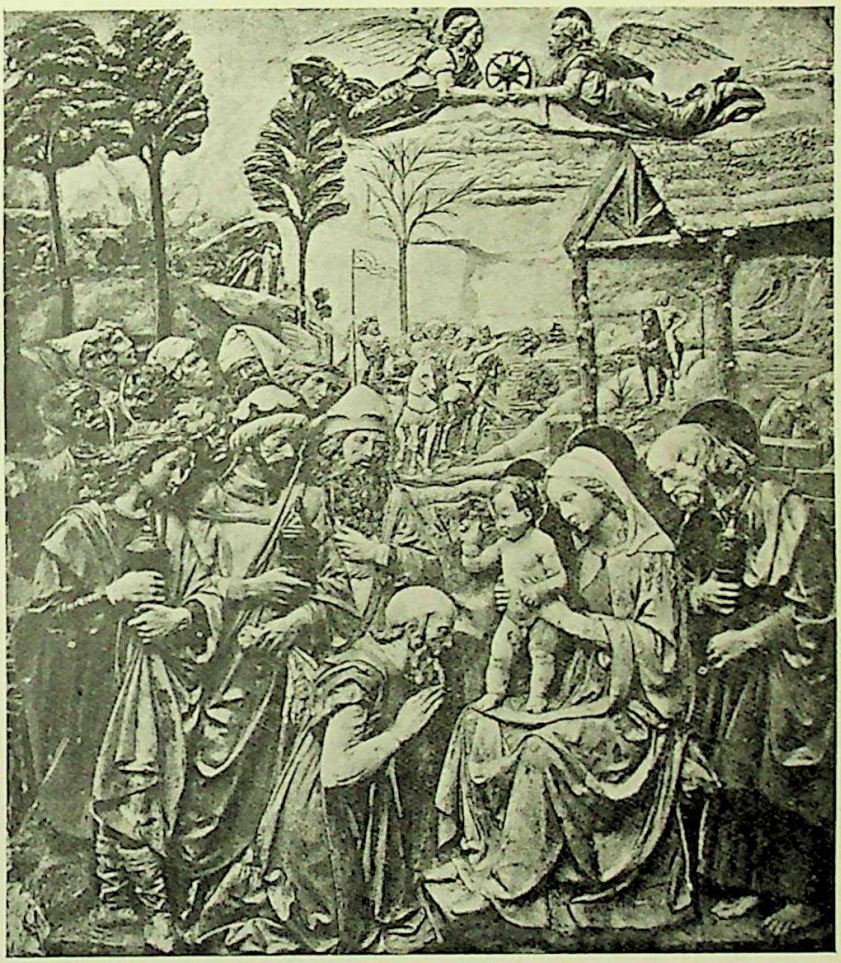


Fig. 92. Altar-piece of Coloured Enamel. The Adoration of the Magi.
Attributed to Andrea della Robbia. *15th Century.*

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Luca was succeeded by his nephew, Andrea della Robbia, who was born in 1437 and died 1528. After his death, his four sons, Giovanni, Luca, Ambrogio and Girolamo, continued making the same description of coloured reliefs, but of greatly inferior quality; the last-named artist went to France, and was employed by Francis I in decorating the Château de Madrid, in the Bois de Boulogne. He died there about 1567.

An illustration (Fig. 92) of the work attributed to Andrea della Robbia, is a beautiful altar-piece of coloured enamelled earthenware of the latter half of the fifteenth century. It is also in the V. and A. Museum. The subject is the Adoration of the Magi, a composition of more than twenty figures. Several of them in the background are portraits of the artist's contemporaries; the head between the two kings is that of Pietro Perugino. The subject is here given without its frame, which consists of a predella, on which are festoons of fruit, two pilasters at the sides with arabesques, and a frieze of cherubs' heads at the top; on the lower corners are two shields of arms of the Albizzi of Florence. Its original locality is unknown, but it was purchased in Paris in 1857 for £100. Total height, 7 ft. 8 in.; width, 6 ft.

PADUA

Vincenzo Lazari states that in a street which still retains the name of *Boccaleri* (makers of vases) were discovered traces of ancient potters' kilns, and some maiolica triangular wall tiles, of blue and white alternately, of the end of the fifteenth or beginning of the sixteenth century. Among these was a plaque, 20 in. in diameter, of the Virgin and Child between two saints, surrounded by angels. The subject is taken from a cartoon by Nicolo Pizzolo, a painter of Padua and a pupil of Squarcione; on the summit of the throne is written NICOLETI, the

Fig. 93. PLATE. *Dated* 1548.

60680

name he usually adopted. The plaque is now preserved in the Museum of that city. Padua is spoken of by Piccolpassi as possessing manufactories of maiolica in his time (1540).

There are some Padua plates in the V. and A. Museum; one, of foliated scroll work and flowers on blue ground, with a camel in the centre, *circa* 1530; another, with arabesques on blue ground, a coat of arms in the centre, reverse marked with a cross, *circa* 1550. Both were formerly in the Bernal Collection.

Fig. 94. PLATE.

Fig. 93 is a plate, painted on grey ground, with Myrrha fleeing from her Father, and inscribed on the reverse with PADVA, 1548; it is also in the V. and A. Museum.

CASTELLI

Castelli is a small town in the Abruzzi, north of the city of Naples. No date can be assigned for the commencement of the making of maiolica here; but previous to 1540 it was celebrated for the excellence and beauty of its pottery. Passeri quotes the contemporary testimony of Antonio Beuter in his "Cronica generale di Spagna"; he says: "Corebœus, according

to Pliny, was the inventor of pottery in Athens. He did not make them better, nor were the vases of Corinth of more value than the works of Pesaro, Pisa, or of Castelli, in the valley of the Abruzzi, nor of other places, for fineness and beauty of work." However, there is no opportunity of judging of the correctness of this flattering encomium, for no specimens are known of the Castelli maiolica of the sixteenth century. Few of the early

Fig. 95. Bowl and Cover. *18th Century.*

manufactories of Italy, which were so famous for their maiolica, survived much beyond the beginning of the seventeenth century. Castelli alone appears to have stood its ground, and towards the end of the seventeenth century was as flourishing as ever in this particular branch of industry. Francesco Saverio Grue, a man of letters and science, became about this time director of the Neapolitan maiolica *fabrique*, at Castelli. The ware was ornamented with subjects of an important nature, correctly designed

and well painted; sometimes the landscapes were delicately heightened with gold. His sons and brothers continued to add lustre to his name for nearly a century. Francesco Antonio Grue's works, which have dates, range from 1677 to 1737, the subjects being principally scriptural and mythological. Luigi Grue, about 1720-1740, painted landscapes and figures. Ioanes Grue or Grua painted scriptural subjects from about 1730 to

Fig. 96. Ewer and Basin.

1750. Saverio Grue was the re-inventor of gilding on fayence; some of his pieces are dated 1749 and 1753. His earliest paintings are without gold, consisting of classical subjects and mottoes on plaques. C. A. Grue was a painter about the same time.

Many distinguished artists proceeded from this school, among whom may be noticed Bernardino Gentili, Fuina, G. Rocco, Matt. Roselli and Giustiniani. The manufacture was patronised by Carlo Borbone and his son Augusto, who, emu-

lating the Medici of Tuscany, raised the keramic art of the kingdom of Naples to great celebrity.

The following are examples of this interesting and artistic ware, Fig. 94, a plate by Francesco Antonio Grue, dated 1737, Fig. 95,

Fig. 97. Plateau.

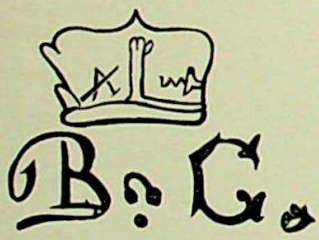
a bowl and cover, painted with nude figures after Annibale Caracci and filled in with fruit, foliage and cartouches, signed:

It is of the eighteenth century. Both are in the V. and A. Museum; Fig. 96, an ewer and basin, decorated with a cardinal's arms, cupids and flowers; they were formerly in Mr. C. W. Rey-

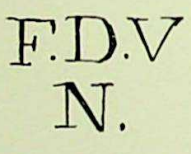
nolds's possession; Fig. 97, a fine plateau, painted with a landscape and figures, and a border of cupids, masks and flowers; it was in the same collection, and now in the V. and A. Museum.

NAPLES

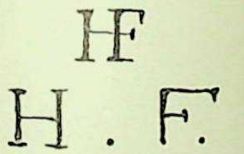
Little is known of the maiolica of the sixteenth century made in the city of Naples. Three vases have been put forward as examples of this period, and it is a curious fact that although two of the greatest Parisian authorities have had the opportunity of examining them minutely, and have copied the inscriptions in their published works, they cannot agree as to the date: M. A. Jacquemart assigns them to 1532, and M. Demmin to 1682. One of these vases is inscribed "Franc° Brand Napoli Casa Nova," with the initials as in the illustration *(a)*; another "Paulus Fran-



(a)



(b)



(c)

ciscus Brandi Pinx"; and the third, "P. il. Sig. Francho Nepita." With this conflicting testimony, it is probable, judging from the character of the decoration, which evidently shows the decadence of the art, as well as the style of the monograms, which assimilate with those of Savona, Venice, and other Italian manufacturers of the latter half of the seventeenth century, they belong doubtless to the later period (see Chaffers's "Marks and Monograms," page 133). Examples of the fayence of the eighteenth century are frequently met with, signed FDV—F. del Vecchio; Giustiniani; the letter N crowned, and sometimes the letters H.F. See *(b)* and *(c)*.

Fig. 98. Plate. Three Cavaliers.

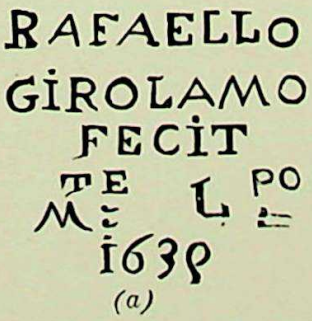
Fig. 99. Plate. A Musqueteer. *Circa* 1630.

MONTE LUPO

The plates and dishes of coarse heavy earthenware, rudely painted with large caricature figures of soldiers and men in curious Italian costumes of the seventeenth and eighteenth centuries, in menacing and warlike attitudes, striding across the plates, holding swords, spears, and other weapons, are usually attributed to Monte Lupo, near Florence, but chocolate brown vases of a more artistic character in the style of Avignon were also produced. The manufactory is still in existence.

Fig. 100. Plate. *Circa* 1600.

Examples of this *fabrique* are given, Fig. 100, a plate painted in colours with a figure in classical dress, about 1600. Fig. 98, a plate painted with three cavaliers, signed on the back *(a)*; and another plate rudely painted with a musqueteer, Fig. 99, about 1630. These are in the V. and A. Museum.



(a)

MILAN

There are no specimens that can be identified of an earlier date than the eighteenth century. The fayence is usually painted with grotesque figures, but sometimes with flowers and scrolls in

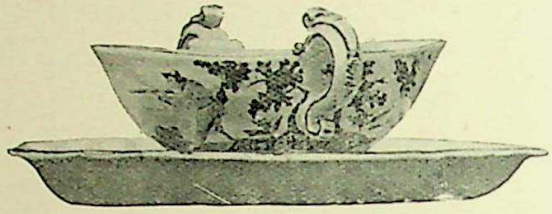


Fig. 101. Écuelle and Dish. *18th Century.*

relief, also with Watteau subjects. An écuelle and dish, Fig. 101, and a plateau painted with carnival figures, Fig. 102, were for-

Fig. 102. Plateau. *18th Century.*

merly in the possession of Lady Charlotte Schreiber; and two other specimens formerly in Mr. Reynolds's Collection, Figs. 103 and 104, are here represented. The mark is shown, sometimes the abbreviation *Mil.* was used, as on a service painted with Japanese patterns in the Museum of Sigmaringen; the initials are supposed to be those of "Felice Clerice."

Fig. 103. Ewer and Dish.

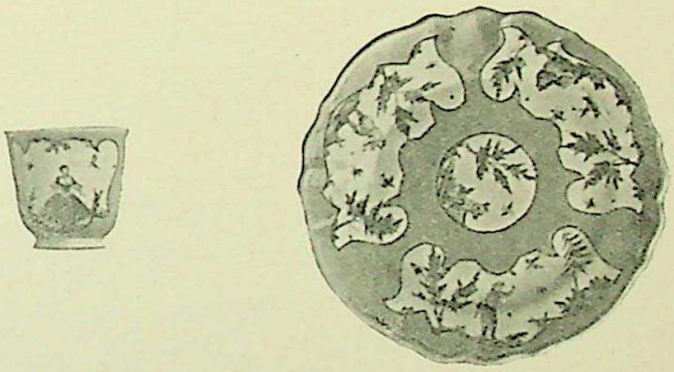


Fig. 104. Cup and Plate.

Fig. 105. Coffee Cup and Saucer.

TURIN

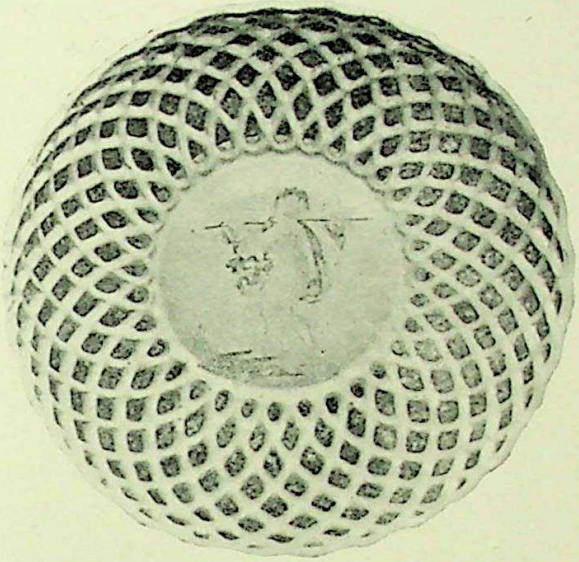


Fig. 106. Dish. *Dated* 1577.

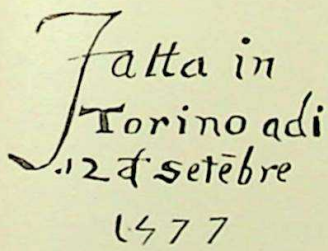
FERRARA

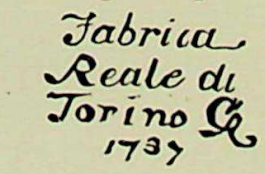
Fig. 107. Plateau. *First Half of the 18th Century.*

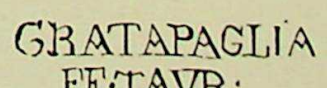
Some pieces, apparently of a later date, are from the manufactory of Pasquale Rubati, usually signed with his initials thus: reading *Fabbrica Pasquale Rubati Milano.* There is an example by this maker in the V. and A. Museum, a coffee-cup and saucer, painted with Oriental flowers, Fig. 105.

TURIN

The maiolica manufactories of Turin escaped the observation of early writers, probably from the scarcity of the ware or the difficulty of identifying unsigned pieces. The Marquis D'Azeglio, in his endeavour to illustrate the early pottery and porcelain of Italy, became possessed of a few interesting specimens of Turin fayence, which throw a ray of light upon the subject. That there was a manufactory of maiolica at Turin in the sixteenth century is proved by a dish with pierced border, painted on the inside with a boy carrying two birds on a long pole; it is marked underneath—Fatta in Torino adi 12 di Setēbre, 1577, as here shown, and represented in Fig. 106. That the manufactory was in existence towards the end of the seventeenth century is shown by a plateau, painted in blue with animals, bearing the mark of a cross on a shield (the arms of Turin); and as the latter is crowned, it may be inferred that the factory was under Royal patronage. Another large dish confirms this, being inscribed on the back of the rim: "Fabrica Reale di Torino GR 1737." In the centre of the reverse is a monogram composed of F. R. T. (Fabbrica Reale Torino). There is another plateau of about the same date, painted with Susanna and the Elders, having the potter's name, *Gratapaglia. Fe. Taur.*, perhaps the same whose monogram appears on the preceding piece. All these were in the collection of the Marquis D'Azeglio.

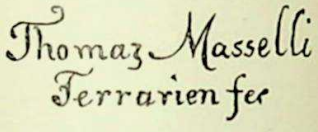






FERRARA

The maiolica of Ferrara is alluded to by Piccolpassi. Alfonso I, Duke of Ferrara, occasionally worked himself in a room attached to his palace, and is said to have discovered a fine white colour, which was adopted by the *fabriques* of Urbino. He died in 1534. His successor, Duke Alfonso II, summoned Camillo Fontana (son of the celebrated Orazio Fontano, of Urbino) in 1567 to re-establish and give new life to the manufactory. In conjunction with a certain Giulio d'Urbino they produced some services for the Duke on the occasion of his marriage with Margherita di Gonzaga. All the well-known pieces bearing the *impresa* of the Duke, a flame of fire and the motto, "ARDET ETERNUM," were produced at this *fabrique*, about 1579. At a much later period, probably late in the seventeenth century, there was still a manufactory here. There is a plateau in the V. and A. Museum painted with the Triumph of Bacchus, inscribed as above—a representation of which is given, Fig. 107.



GENOA

Piccolpassi speaks of Genoa as a great mart for maiolica about the year 1548. He states the patterns painted, arabesques, leaves, landscapes, etc., and the prices charged, but no specimens of this early date have hitherto been identified. The fayence of the eighteenth century, however, is of frequent occurrence; its decoration is much the same as that of Savona, viz., rude and hasty sketches in blue *camaïeu*, sometimes with small caricature figures in the style of Callot. In consequence of Genoa's maritime position, the mark selected for this ware was a beacon, by some erroneously called a lighthouse, from which an object is suspended on a pole Swinburne, describing the tower of signals at Barcelona, observes: "If one ship appears a basket is hung out, if two or more it is

Fig. 108. BOTTLE. *18th Century.*

raised higher, and if a Spanish man-of-war they hoist a flag." But the marks formerly assigned to Genoa are now by general consent given to the Savona factories.

Fig. 108 is a bottle, painted in blue with birds and scroll ornaments, of the eighteenth century, with the usual mark; formerly in Mr. C. W. Reynolds's Collection.

SAVONA

The manufactory of Savona was founded, according to Mr. Marryat, in the beginning of the seventeenth century by Gian Antonio Guidobono, of Castelnuovo, in Lombardy, assisted by his sons, Bartolommeo and Domenico. The spot chosen was at the village of Albissola, situate on the sea, near Savona. The

Fig. 109. Basket. *17th Century.*

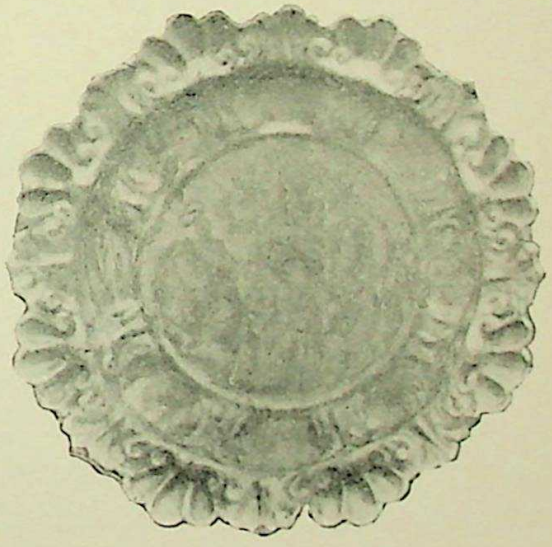
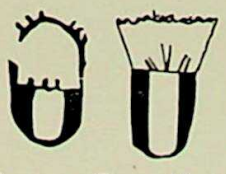


Fig. 110. Plateau. *18th Century.*

faïence de Savone was well known throughout Italy and France in the seventeenth and eighteenth centuries. The ware is ornamented generally in blue on white ground, the designs are roughly executed, and the mark is often seen on the reverse of



the piece, consisting of a shield of arms of the town—in chief *arg.* a demi-eagle issuant *az.* in point *az. paly arg.* There are some other marks attributed to Savona: a double triangle with the letter S, called the "knot of Solomon" (Salomone), the sun with

G.S., the falcon mark, the tower mark, and the anchor mark, so called from these emblems being depicted on the ware. The specimens illustrated are of the eighteenth century: Fig. 109 is a basket, perforated, with two handles, painted with scrolls in yellow, blue and green; in the centre, a cartouche with the letters

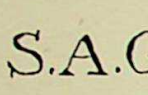
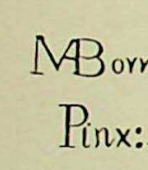


Fig. 110 is a plateau, painted in blue and white with warriors on horseback; both are in the V. and A. Museum.

It was a native of Albissola, Domenico Conrade, who introduced the art into Nevers. It was in full activity during the first half of the eighteenth century. Among the decorators were Gian Tommaso Torteroli, Agostino Ratti, and Jacques Boselli or Borrelly, whose name is signed on a large vase—"Jacques Borelly Savone 1779, 24 Sept." The name is also on a vase formerly in the Marchese d'Azeglio's collection; perhaps it refers to the father, and his name occurs on the pottery of Marseilles, sometimes *Giacomo* Borrelly, at others *Jacques* Borelly, on pottery about 1780.



LORETO

In the Santa Casa, at Loreto, are still preserved upwards of three hundred maiolica vases, mostly with covers. painted with designs from the great masters. All these, which are arranged in two large rooms, came from the Spezieria or Medical Dispensary, attached to the Palace at Urbino. The last Duke of Urbino, Francesco Maria II, in his dotage, had abdicated his duchy in favour of the Holy See, and at his death, in 1631, his heir, Ferdinand de' Medici, removed the more ornamental pieces to Florence. The vases from the Spezieria he presented to the shrine of our Lady of Loreto, called the Santa Casa. This splendid collection did not consist alone of vases for containing drugs, but many other choice specimens were included, and it consequently became the envy of more than one crowned head. The Grand Duke of Florence proposed to give in exchange for them silver vases of equal weight. Queen Christina was heard to say that of all the treasures of Santa Casa she esteemed them

the most; and Louis XIV is said to have offered for the Four Evangelists and the Apostle Paul the same number of statuettes in solid gold.

Although Loreto is not, strictly speaking, a *fabrique* of maiolica, yet an account of its keramic treasures will interest the reader, and illustrations are given of some pieces of maiolica actually made within the precincts of the sanctuary, inscribed "Con Pol di S. Casa," *Con polvere di Santa Casa* (with the dust of Santa Casa), with a representation of our Lady of Loreto and the Infant Saviour, and in the distance a view of the Sanctuary.

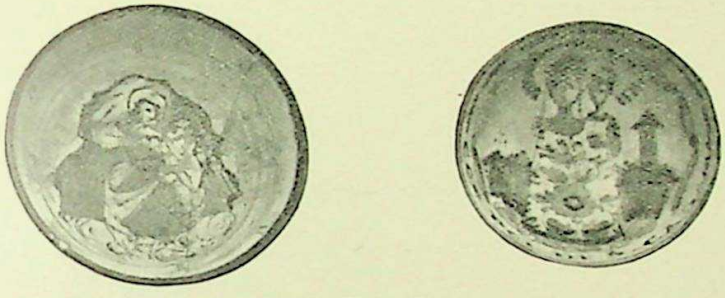


Fig. 111. Two Bowls.

These cups are made of clay, mixed with the dust shaken from the dress of the Virgin and walls of the Sanctuary, and in this form are preserved by the faithful as tokens of their visit to the shrine.

Fig. 111 shows two varieties of these bowls, which were formerly in the possession of Mr. C. W. Reynolds.

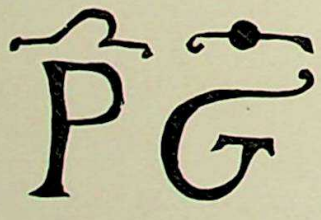
SGRAFFIATO OR INCISED WARE.

The earthenware vessels with stanniferous enamel, called in Italy *sgraffiato* ware, have been attributed to Città di Castello. They are engraved in outline and decorated *en engobe*, that is, the object before being glazed is covered with a second coating of coloured slip or *engobe*, on which is graved the ornament or design after it has been merely dried by the air, leaving a sort of *champ levé*, and afterwards baked in the kiln. These fayence vases are generally enamelled in yellow, green and brown. There are several specimens in the Louvre and Musée de Cluny. In

the former is a bowl on a triangular foot formed by three lions, on the interior are three musicians in the costume of the latter half of the fifteenth century. Another, somewhat similar, is in the V. and A. Museum (Fig. 112); round the stem, which is decorated with foliage, are three lions seated in full relief; round the bowl runs a wreath of yellow flowers; within is a man wrestling with a dragon, surrounded by a wreath; date about 1460, height,

Fig. 112. Bowl of Incised Ware. *About* 1460.

$9\frac{3}{4}$ inches. An inkstand (in the Salting Collection) in the form of figures holding shields with the arms of Bentivoglio of Bologna, Rangoni of Modena, and another; early sixteenth century, Fig. 113. Among other specimens in the V. and A. Museum is a plate with the arms of Perugia.



The mark given is on the reverse of a plate in the same museum. There was a manufactory of this *sgraffiato* ware at La Fratta, near Perugia, which was continued down to a late period. Fig. 114 represents a nineteenth century basket-shaped pot with bucket handle, in red glazed earthenware and ornaments in relief. Similar ware was also made at Pavia in the seventeenth century.

Fig. 113. Inkstand.

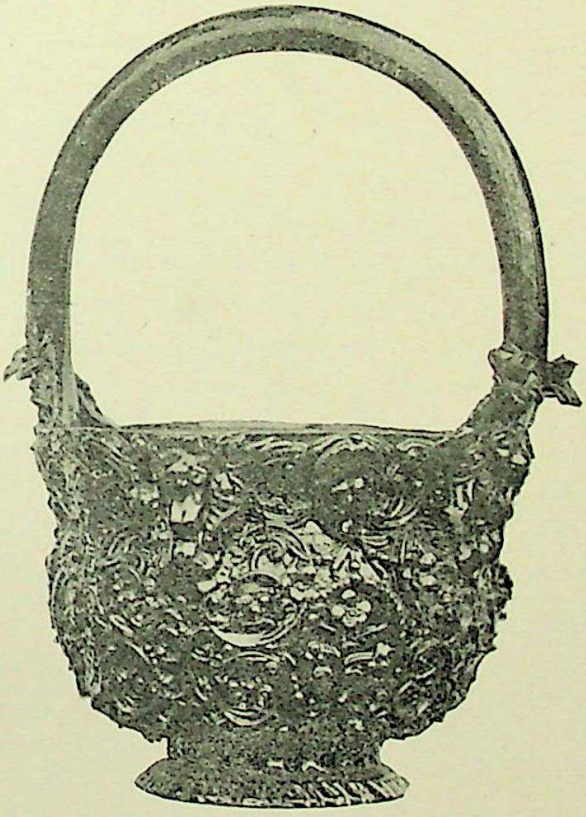


Fig. 114. Red Earthenware Basket. *19th Century.*

SPAIN

THE maiolica of Spain was for a long time confounded with that of Italy, and it was not until 1844 that M. Riocreux, the Curator of the Sèvres Museum, distinguished its peculiar characteristics and established its Spanish origin. Lustred maiolica was made by the Moors and Saracens at a very early period, and manufactured by them wherever they had dominion. The Hispano-Arabic period dates from the eighth century, when the mosque of Cordova was built, until the thirteenth century.

The earliest known specimens of the decoration of enamelled pottery with lustre-pigment are some tiles in the mihrâb-wall of the great mosque at Kairuan (Tunis), in part procured from Bagdad in A.D. 894, and in part made at Kairuan by a Bagdad potter. The exact date of the introduction of this technique into Spain is unknown, but the existence of manufactures of "golden" pottery at Calatayud, in Aragon, is testified to by the Mohammedan geographer, Edrisi, in the twelfth century, by Ibn Sa'id in the thirteenth century, Ibn el Hatib and Ibn Batuta in Andalusia in the fourteenth century.

The Hispano-Moresque period, which is best known from the numerous specimens preserved to the present time, commences with the thirteenth century, when the Alhambra of Granada was erected by the Moors.

The earlier pieces of the fourteenth and fifteenth centuries may be distinguished by a golden yellow metallic lustre, and blue enamel on a white ground. The designs are Moorish, consisting of diaper patterns, foliage, fantastic and other animals, shields of arms of Spanish princes, etc., and sometimes Arabic inscrip-

tions, transformed into ornamental designs. The forms are rare vases with two winged handles, large and small basins, spherical vases on conical feet, dishes, etc.

MALAGA.

The principal as well as the earliest centre for the manufacture of fayence was, according to M. Charles Davillier (who wrote a history of the Hispano-Moresque pottery), at Malaga. A traveller who visited this city about 1550, Ibn Batoutah, states: "They make at Malaga the fine pottery or gilt porcelain, which is exported to the most distant countries." The finest known specimen of Moorish fayence is the celebrated vase of the Alhambra, now at Granada, which is supposed to be as early as the palace itself, viz., the fourteenth century, and was probably made at Malaga. The history of this vase is worthy of note. Dr. Echeverria, in "Promenades dans Grenade," states that three vases full of treasure were discovered in a garden at Adarves, which was put in order and tastefully laid out by the Marquis de Mondejar in the sixteenth century, with the gold contained in the vases; and to perpetuate the remembrance of this treasure trove they were arranged in the garden; but the vases, being exposed to public view, unprotected, sustained considerable injury by being rubbed and handled, and eventually one got broken, and every traveller who visited the garden took a piece as a souvenir until all of it was gone. In 1785 two were yet preserved intact, but about the year 1820 another disappeared altogether, and of the three only one is now extant; it measures 4 ft. 7 in. in height. The colours of the decoration are a pure blue enamel, surrounded or heightened with a yellow lustre on white ground.

Figs. 115 and 116 are two other specimens of the Spanish lustre ware, with shields of arms, of the fifteenth century; they are in the V. and A. Museum.

Fig. 117, one of the finest examples, is a vase with flat expanded handles, spherical body, the whole surface diapered with leaves and conventional flowers, in reddish yellow lustre

Fig. 115. Plateau.

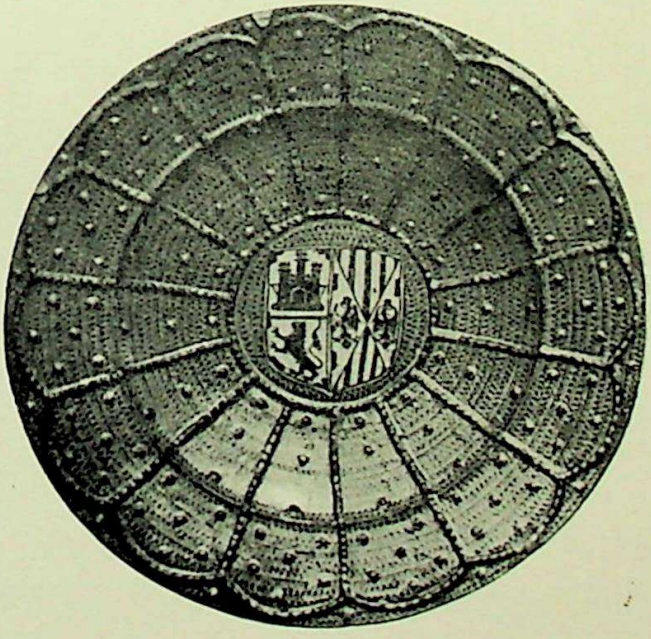


Fig. 116. Plateau.

and blue, of the fifteenth century; height, 20¾ inches. It is in the V. and A. Museum.

Fig. 117. Vase.

The *azulejos* or enamelled tiles of the Alhambra, bearing passages from the Koran, shields and other devices, are well known; they date from the beginning of the fourteenth century. Three specimens of these represented (Fig. 118) are also in the V. and A. Museum.

VALENCIA.

Valencia was also celebrated for its fayence, which may be traced back to Roman times, for Saguntum, now Murviedro, is mentioned by Pliny and others as noted for its jasper red pottery. It is impossible to discover the origin of the *lustred*

pottery of Valencia, but it probably dates from the beginning of the fifteenth century, when it became the most important in Spain. Lucio Marinao Siculo, in 1517, says it was much esteemed, being so finely made and so well gilt. The pieces attributed to this place are of the fifteenth century, and have Christian devices; many of them bear the inscription, "In principio erat Verbum et Verbum erat apud Deum," from the first chapter of St. John, and the eagle displayed (not in an escutcheon as in the arms of Aragon); for St. John was particularly venerated at Valencia. Of its earlier productions of the Moorish period nothing is known.

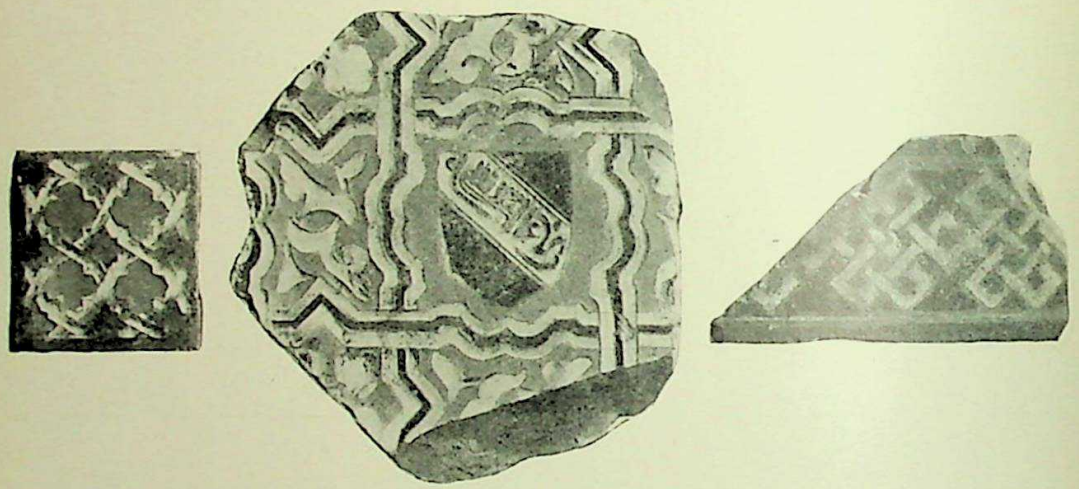


Fig. 118. Azulejos.

Fig. 119 is a plateau, painted with a lion rampant and the inscription "ave ma ria gra ple na" in blue, on a ground of scrolls and dots in lustre. Fifteenth or sixteenth century. Fig. 120 is a dish incised with a lion rampant and painted in copper lustre. First half of sixteenth century (Salting Collection). Both in the V. and A. Museum.

Valencia has from time immemorial been celebrated for its *azulejos* or enamelled tiles. There are many houses of the fifteenth and sixteenth centuries still existing in the ancient cities of Spain, the walls of whose rooms are covered with tiles ornamented with borders, scrolls and geometrical designs. In the V. and A. Museum is a panel of tiles with the arms of the Enriquez

Fig. 119. Plateau.

family, from the Casa de Pilato at Seville, first quarter of the sixteenth century. The celebrity of this manufacture is maintained to the present day. In the chapter-house of the cathedral at Zaragoza is an elegant example of flooring, the tiles averaging about 8 inches square, decorated with scrolls, medallions of landscapes, flowers, etc.; it is inscribed "Real^{s}. Fabricas de D^{a} Maria Salvadora Disdier. Brit. f^{t} Año 1808." In 1788 Gournay,

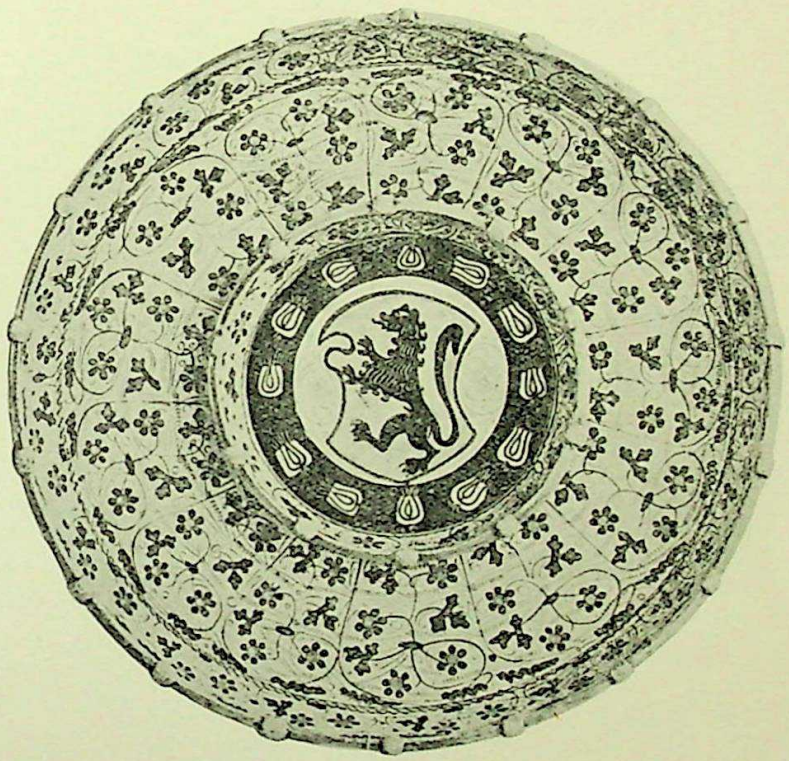


Fig. 120. A Dish.

in his almanack, mentions three *fabriques* of tiles at Valencia: those of Disdier, Cola and Casanova. In the Sèvres Museum is a later example with landscape and figures, inscribed "De la Real Fabrica de Azulejos de Valencia Año 1836." Fayence of all descriptions was extensively made at Valencia through the seventeenth and eighteenth centuries.

Fig. 121 represents a barrel mug of this *fabrique*, 10 inches in height, painted in blue and white; it is inscribed "S^{n} Geronimo de Buena Vista," having belonged to the monastery of that name at Seville. Fig. 122 is a blue and white dish with a lion in

the centre. Both specimens were in Lady Charlotte Schreiber's collection. See also the coloured illustration of a drug vase.

MAJORCA was the next in importance as regards its ancient manufacture, but it must have had a very extensive trade in fayence, for it was exported to almost every part of the globe, and, as previously stated, gave its name to all fayence. The first mention we find of it is in a treatise on commerce and navigation by an Italian, Giovanni de' Bernardi da Uzzano. This author, writing in 1442 about the productions of the Balearic Isles, says "*the fayence of Majorca has a very extensive sale in Italy.*"

Fig. 121. BARREL MUG.

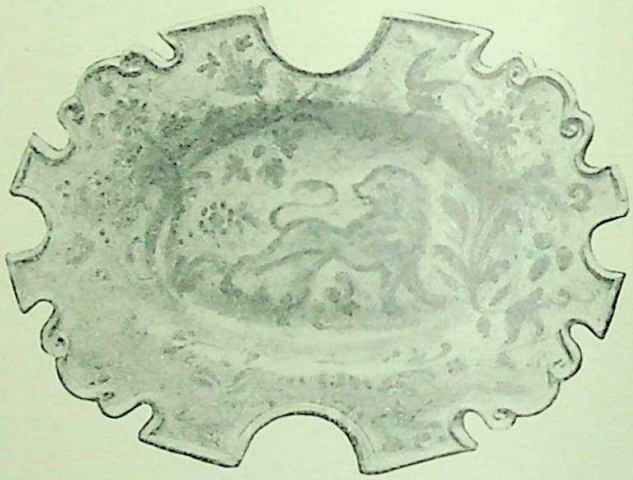


Fig. 122. DISH.

As the keramic art in Spain declined, a change in the style of decoration in later pieces is found. The Arabic inscriptions, which were perfect on the early vases like that of the Alhambra, were copied, but the painter, not knowing their signification, employed them as ornaments, until at last they became altogether confused and illegible. The arabesques were no longer in such elegant taste, and large coats of arms entirely filled the centres of vases and plates. J. C. Scaliger, who wrote in the first half of the sixteenth century, extols the vases of Majorca, and compares them to the Chinese porcelain, adding that although imitations, they were not inferior in form or brilliancy, but actually surpassed the latter in elegance.

Fig. 123. Vase.

PLATE 3.

HISPANO-MORESQUE (VALENCIA) DRUG VASE. Third quarter of 15th century.

Height, 15½ *inches.* *In the V. and A. Museum.*

Plate 3.

MANISES, near Valencia, was also celebrated from the fifteenth to the eighteenth century. The decorations appear to be of Oriental design, executed for the most part in a rich copper coloured lustre. Mr. Talbot Dillon, in 1780 ("Travels through Spain") says: "About two leagues from Valencia is a pretty village called Manises, composed of four streets. The inhabitants are mostly potters, making a fine fayence of copper colour, ornamented with gilding. The people of the country employ it

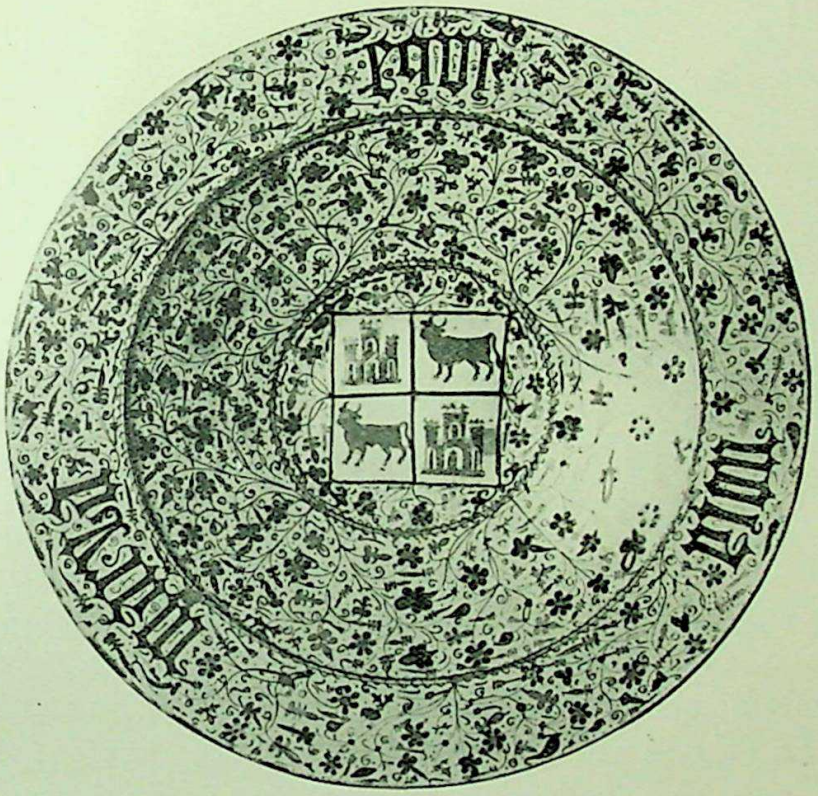


Fig. 124. A DISH.

both for ornament and domestic use." Some dishes with copper colour lustre have upon them a mark of an open hand, which may

be the emblem of the place, and are dated 1610 and 1611. Fig. 123 is a vase, lustred; painted in lustre, with foliage, birds and animals, and with a rudely executed shield of arms, seemingly of Sicily or Portugal, and a dish, Fig. 124, painted in copper lustre and blue, with the arms of Buye, Lords of Manises. Both are in the V. and A. Museum, the latter in the Salting Collection.

Triana, near Seville. There were several *fabriques* here, one for the manufacture of spires or ornaments of earthenware, with which the gables of the buildings were crowned; others for the *azulejos* or tiles so much used in Spain, and for fayence vessels of all descriptions. Fig. 125 is a curious bottle, 14 ins.

Fig. 125. Bottle.

Fig. 126. Dish.

high, in the form of a lady in the costume of the period of Louis XIV, *en grande tenue;* inside the *fontange* or top knot of the head-dress, which forms the spout, is written: "Victor. I. Viva. Mi. Arno. Don. Damian. Sant. ✠." It was formerly in Lady Charlotte Schreiber's Collection. Fig. 126 is a dish of the same *fabrique*, painted with a landscape and figures, and dated 1774; it was in the same collection. Both pieces are in the possession of the Bessborough family.

ALCORA.

There was a very important *fabrique* of fayence at Alcora, made at the Count d'Aranda's manufactory, in the eighteenth century. Mr. C. W. Reynolds obtained from a palace in Spain a series of twenty-four plaques, with frames of rococo scrolls and masks in relief, the medallions and frames being in one piece, some of large size. The paintings are very much in the style of Castelli, representing mythological

and classical subjects, the seasons and Spanish costumes; Fig. 127 represents one of these plaques. A very fine fayence cup from Baron C. Davilliers' collection is painted with "The

Fig. 127. PLAQUE.

Family of Darius," after Le Brun, marked underneath "ALCORA ESPAÑA. SOLIVA." This painter's name, *Soliva*, is also found on the Moustiers ware. Fig. 128 is a plate, painted with sea view and sunset, formerly in Lady Charlotte Schreiber's Collection. Fig. 129 is a group of children, of cream-coloured earthenware, late eighteenth century, in the V. and A. Museum.

Fig. 128. PLATE.

The usual marks upon this fayence are the letters A. and A. L. in gold or colour.

A and A L

The following marks are those of painters on Alcora fayence

MOX *Mark of José de Zaragoza*	Solina	MiGuel	Vilarca
	F.o	Granzel	GROS

Talavera, near Toledo, was one of the most important manufactories in Spain in the seventeenth and eighteenth centuries, and the word *Talavera* was used to indicate all fayence in the same manner as *fayence* in France and *delft* in England.

Fig. 130. Bowl.

Fig. 130 is a bowl, glazed, decorated within and without with a bull fight, storks, and trees, in green, orange and manganese. Eighteenth century. In the V. and A. Museum.

Fig. 129. Group of Children.

PORTUGAL.

There is no doubt that from the fifteenth or sixteenth century to the present time, the fayence of Portugal has been extensively made, both in vessels for domestic use and in *azulejos* for the decoration of palaces and private houses.

Of the more modern period there are many examples. In the hôtel of the Comte d'Almada au Raio are some *azulejos* commemorating the principal events of the revolution of 1640, which separated Portugal from Spain, battles, processions, etc. The Church of St. Mamède at Evora is decorated with arabesque tiles, and the College of St. Jean l'Evangéliste has subjects on a large scale painted by Antonio d'Oliveira.

LISBON. The principal *fabrique* here was the Manufacture Royale de Rato, which supplied a great variety of wares, some on white ground with arabesques in colours, others in the style of Rouen.

This mark is found on an oval water-pot and cover, and on other specimens in the Sèvres Museum, presented in 1833. This pottery is made in the suburbs of Lisbon. There is also at CINTRA a manufactory of pottery where statuettes are made; the glaze upon them is usually green, brown or black.

RATO. *Fabrica real.* Dr. Graesse gives the following marks and other variations of F. R. *(Fabrica Rato)*, in combin-

ation as a monogram and in single letters, as occurring in yellow and violet on specimens of this *fabrique*.

Fig. 131. Figure of Lucretia.

There are several interesting examples in the V. and A. Museum, amongst them a figure of Lucretia, Fig. 131, made at the Royal Factory of Rato, about 1770-1775.

CONTINENTAL FAYENCE

CONTINENTAL FAYENCE

FRANCE

MAIOLICA and Fayence are essentially the same, being composed of the same material and covered with a tin glaze or opaque white enamel, which serves to hide the dingy colour of the clay, and forms a fine ground for the reception of colours.

Before describing the various manufactories of France, a brief description may be given of the methods employed in fabricating this ware. The paste or body of fayence was composed of two parts of clay and one part of marl. These earths, mixed together, were placed in barrels half filled with water, and men with long poles beat and turned them about until they were reduced to a fine creamy pulp; this pulp was let out at the bottom of the barrel, and passing over a sieve fell into a reservoir; it was again stirred about with a pole, having a transverse piece of wood at the end, until thoroughly mixed; when the earth from mechanical suspension had gradually subsided, the water was drawn off, the clay being about the consistence of dough, was cut into pieces and placed on shelves to dry, and subsequently thrown into a cave or cellar, where it remained a year before it was considered fit for use. When required, the earth was removed from the cellar and again trodden and thoroughly kneaded, until it became of suitable malleability. The potter, sitting at his wheel, which he set in motion with his feet, then took a ball of clay, proportioned to the size of the piece he wished to fabricate, and fixing it on the *girelle* or circular revolving table, with his left hand (the thumb being forced into the

middle of the lump) he hollowed it out; his right hand first being dipped in *barbotine* (or the same earth mixed with water) was passed round the exterior, his left hand pressing outwards the inner surface; thus the turner could enlarge, reduce, or lengthen the piece as desired. When the vessel was nearly finished he took a tool to form its contour more correctly; the piece being thus perfectly formed, was placed in the air to dry, and then put into the kiln for the first baking, where it remained two or three days. The paste in this state was called *biscuit*, which, although misnamed, having been only once baked, is invariably so called, perhaps from its similarity to the baker's biscuit. After the vessel had been baked it was dipped into a stanniferous enamel; this enamel owes its opacity and whiteness to the oxide of tin, being obtained by the calcination of one hundred parts of lead and twenty parts of tin, prepared in a special furnace. The result of this first operation is a yellow powder, insoluble in water, which is then mixed with certain proportions of sand and salt, and fused; when cold, this substance becomes a solid mass of opaque white glass; it is then broken and ground in water, and placed in a large bucket. Into this liquid enamel the vase to be decorated was plunged, taking up a sufficient quantity of the enamel to entirely cover the surface; it was then ready for the decorator or painter. The biscuit, thus dipped into the liquid enamel, readily absorbed the water, leaving on its surface a pulverised and fugitive coating, easily removed by the least shock, and it was on this fragile surface that the painter displayed his ability; great care was requisite in handling the brushes, and there was little or no opportunity of correcting mistakes. When decorated, the object was placed in an earthen case, called a *seggar*, to protect it from contact with the flame and the dust of the ashes or cinders, and again put into the kiln, which was heated to a much higher degree than at the first baking, and remained there about twenty hours.

Blue was one of the most important colours in the decoration of fayence, and was much employed for painting *en camaïeu*; it was obtained from *cobalt*, prepared by extracting by calcination the arsenic and other volatile bodies; it was then

mixed with four times its weight of sand and three of salt, being of a grey colour before it was fired; and the finished preparation was called *saphir* or sapphire. Two sorts of yellow were used, one transparent, the other opaque or thick, composed of sulphate of antimony, litharge and sand; the flesh tints were usually in this colour. Red was seldom or never used on fayence; cobalt blue, antimony, yellow and chrome green will not change in the excessive heat of the kiln, but red from the protoxide of iron of which it is made, is converted into brown or black; thus in the time of the French Revolution, when the figure of La République had to be represented, the Phrygian bonnet was painted yellow as a substitute for the redoubtable "bonnet rouge."

SAINT PORCHAIRE

The character and ornamentation of this ware is distinct from that of every other class of pottery. All the earliest writers on the subject appear to have thought that it was made in Touraine, and it was called HENRI DEUX ware. The first who promulgated this opinion was M. André Pottier, of Rouen; he says that of the *twenty-four* pieces then known (in 1839) about one half came from the neighbourhood of Thouars. M. Brongniart states that the majority of the *thirty-seven* pieces, known at the time he wrote in 1844, came from the south-west of France: Saumur, Tours and Thouars. M. Labarte, in his introduction to the De Bruge-Dumesnil catalogue (in 1847), also refers the greater number to Touraine and La Vendée. Le Comte Clément de Ris, in the "Gazette des Beaux-Arts" (1860), confirms these statements, and says that ten or twelve pieces came direct from Thouars, which he considered the original place of their production. He also noticed the great resemblance that existed between the interlaced ornaments on the Henri II ware and the book bindings of Grolier and the Maioli, and even suggested the use of bookbinders' tools in stamping the patterns on the clay.

These shrewd conjectures were in a great measure supported by the researches of M. Benjamin Fillon, of Poitiers, who, in a pamphlet in the form of a letter to M. Riocreux, Cur-

ator of the Sèvres Museum, headed "Les Faïences d'Oiron," says that these wonders of curiosity, which have turned the heads of so many amateurs, were actually fabricated at Oiron, near Thouars, with clay from the immediate neighbourhood. Two artists assisted in the work: a potter named François Charpentier, and Jean Bernard, Librarian and Secretary of Hélène de Hangest-Genlis, widow of Artus Gouffier, a superior woman and cultivator of the arts. After the decease of this lady in 1537, they both entered the service of Claude Gouffier, her son, who had inherited the tastes of his mother. The librarian had, while in the service of Hélène de Hangest-Genlis, furnished designs for the ornamental bindings of books and frontispieces.

The arming of the Protestants put an end to a manufacture, which could no longer maintain itself: for this reason, that its only object being to supply the *dressoirs* and furnish the chapels of one family, its relations and personal friends, and not for commercial purposes, it followed the fortune of its patrons, in a country menaced like Poitou with the horrors of a religious war.

The ware then became known as FAÏENCE D'OIRON, but in an essay by M. Edmond Bonnaffé, published in the "Gazette des Beaux-Arts" in 1888, it is proved that the factory of this pottery was at Saint Porchaire. The monograms and initials placed upon the pottery of Saint Porchaire were the sacred monogram; that of the Dauphin Henri (afterwards Henri II); that of Anne de Montmorency; and that of Claude Gouffier, composed of an H., in memory of his mother, and a double C. A ewer, formerly in the Magniac Collection, has the letter G, the initial of Gouffier, repeated several times round the body; and a candlestick which belonged to Mr. Fountaine has the letter H, the initial of his mother's name—Hangest. The arms upon this pottery are those of the King, Francis I; of the Dauphin Henri; of Gilles de Laval, Seigneur de Bressuire; of Anne de Montmorency; of François de la Tremouille, Vicomte de Thouars; and of William Gouffier. This last occurs on a plate in the V. and A. Museum, formerly in the collection of M. d'Espaulart, of le Mans; it has in the centre an oval escutcheon, surrounded by fruit, cherubs' heads, and flaming rays, all in relief;

in the centre are the arms of William Gouffier, third son of Admiral de Bonnivet, when he was a knight of Malta, that is to say, before he was raised to the episcopal chair of Béziers, in 1547. The emblems are the salamander of Francis I, and the crescents of Henri II, which were never used by Diana of Poitiers, as is generally supposed. The plate also bears this mark or symbol on the back. It is the only one hitherto discovered on the ware, and is scratched on the clay under the glaze.

The distinguishing characteristics of this curious ware are, in the first place, the body, which is of a creamy white pipe clay, very compact and of fine texture, so that it does

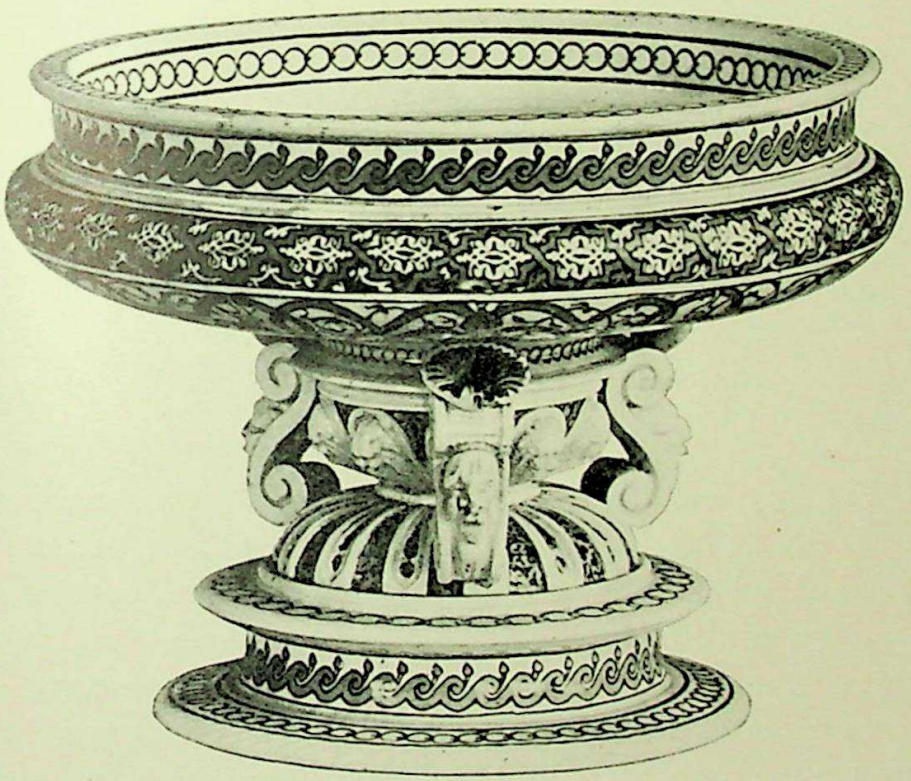


Fig. 132. Salt-cellar.

not, like the ordinary fayence, require an opaque white enamel, but merely a transparent glaze; and secondly, that instead of being painted with enamel colours over the surface, it is inlaid with coloured pastes, in the same manner as the *champ levé* enamels or niello work in metal. Its fabrication must have required great care and diligence.

The prices of these precious little pieces, of which only sixty-five are known, are almost fabulous. Mr. George Salting had to give £1,500 to secure a salt-cellar from the Spitzer Collection, which is now in the V. and A. Museum (see Fig. 132). Inside is a medallion with the emblem of Diana of Poitiers.

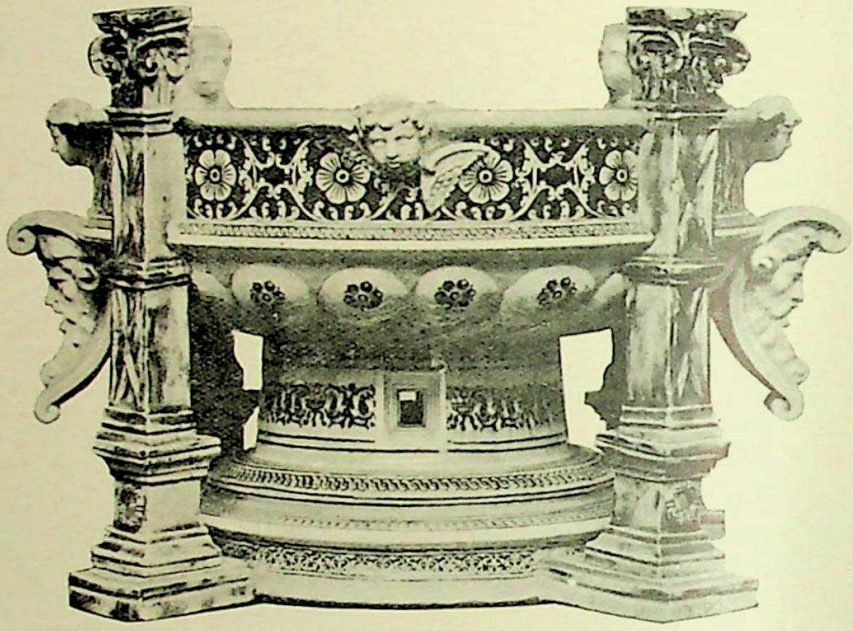


Fig. 133. Tazza.

Examples.

Fig. 133 is a tazza, with four marbled pillars uniting the outside of the bowl with the base; in the spaces between are applied cherubs' heads and bearded masks. The outer surface is enriched with bands of floral and other ornament, some in cream-colour on a reddish ground and some the reverse. The lower portion of the bowl is gadrooned. Both the ewer and the tazza are the property of J. Pierpont Morgan, Esq.

Fig. 134 is a ewer, with beaker-shaped body and circular foot; the scrolling handle is in the form of dragons springing from the trunk of a tree. The cylindrical spout issues from a ram's mouth, and has beneath a group of the Virgin and Child standing on a bracket. Round the neck is a band of saints beneath Gothic arches. The rest of the surface is enriched with bands of rosettes and interlacing ornament, and beneath the

Fig. 134. Ewer.

shoulder is a festoon of leaves and flowers, upheld by cherubs' heads.

Fig. 135 is a candlestick of cream-coloured ware, inlaid with arabesques and other patterns, in dark brown and reddish brown, with reliefs of three boys, tragic masks, shields of arms of France, and the cipher of Henri II; above are three terminal figures of satyrs; date about 1540. From the collections of Mme. de la Sayette, of Poitiers, and Eugène Norzy. In the V. and A. Museum.

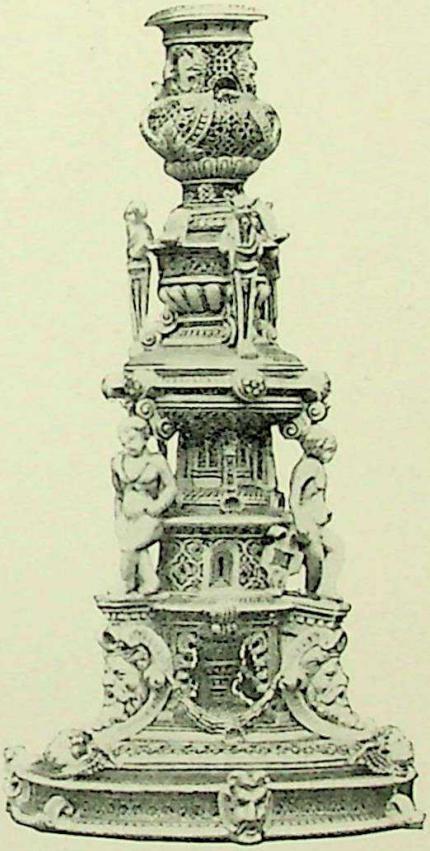


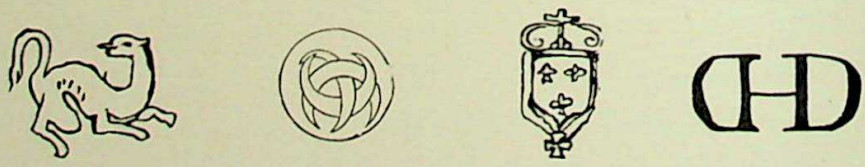
Fig. 135. CANDLESTICK.

Fig. 136 is a *biberon* of elegant form, gourd-shaped, resting on a foot, with a short tubular spout richly moulded, and a bucket-shaped handle over the mouth; the whole surface of the vase is inlaid with interlaced bands and scrolls, rosettes, guilloches, masks, etc., in a reddish colour; a curved band on the neck has a row of ciphers, these being the letters A.M., elegantly arranged as a decorative monogram, probably that of Anne de

Montmorency, Constable of France; height, 9¼ inches. This beautiful piece was formerly in the Fountaine Collection.

Fig. 136. Biberon.

The marks here given are not those of the *fabrique*, but emblems found designed or painted on the ware.



Beauvais was celebrated for the manufacture of decorative pottery in the fourteenth century, and descriptions of cups of the *terre de Beauvais* in early inventories frequently occur.

Rabelais speaks of the "Poteries Azurées" of Beauvais, and several specimens of it are still in existence; they are of red, green, or blue glaze, with gothic inscriptions and arms of various provinces of France in relief, and are frequently mounted in silver.

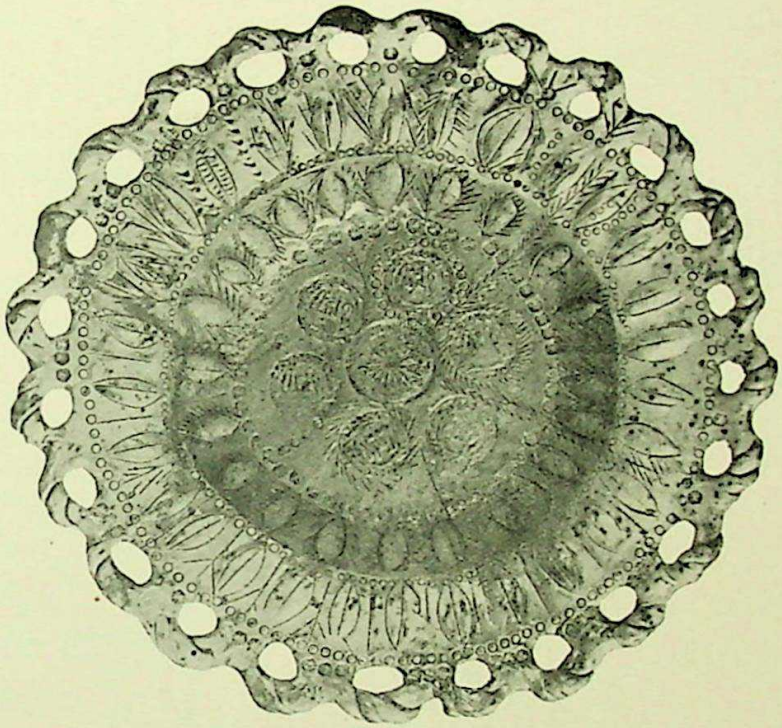
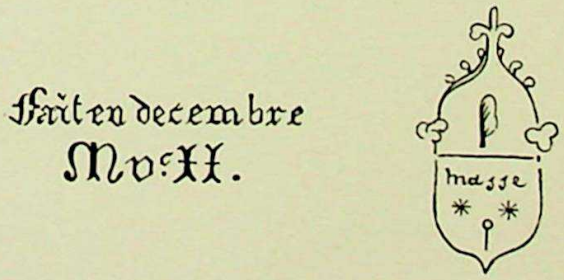


Fig. 137. Dish.

Fig. 137, dish, decorated with impressed and incised devices and with the following marks. Sixteenth century. V. and A. Museum.



Apt. The fabrication of fayence is said to have commenced here about the middle of the eighteenth century, principally in imitation of jasper and brocatelle marble. A vase made by M. Moulin in 1780 is in the Sèvres Museum, with ornaments

in relief and festoons of coloured pastes. In the same museum are some specimens made by Veuve Arnoux in 1802. The manufactory of M. Bonnet was established about 1780, and it is still carried on, and marbled ware and vases of a yellow colour are produced.

Fig. 138. Vase.

Fig. 138 is a yellow vase with masks and vine leaves; it was formerly in Lady Charlotte Schreiber's collection.

Fig. 139, jug and cover, marbled brown and yellow, with flowers in relief on the lid and handle. Eighteenth century. V. and A. Museum.

Fig. 139. Jug.

Blois. A manufactory of fayence was in existence here through the seventeenth and eighteenth centuries. M. Ulysse Besnard, Curator of the Blois Museum, asserted that it was of a

superior quality, similar to that of Nevers and Rouen. Some specimens are signed Lebarquet.

Fig. 140 represents a pair of candlesticks, painted with mermen, masks, etc. They bear the following mark. In the V. and A. Museum.

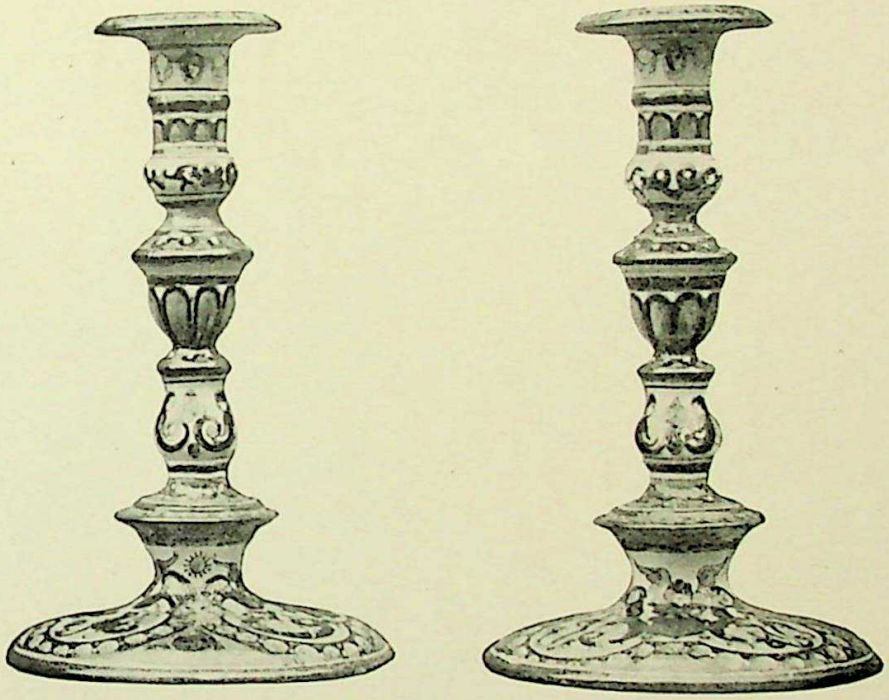


Fig. 140. A Pair of Candlesticks.

Avignon flourished as a manufactory of pottery from about 1650 to 1780, but there were also potteries here early in the sixteenth century. The pottery chiefly known is of a chocolate brown, with a fine metalloid glaze like bronze or tortoiseshell. The ewers and bottles are of elegant forms, resembling those of Italy, sometimes perforated and ornamented with masks and flowers in relief, or painted yellow.

Figs. 141 and 142 represent a ewer, brown glazed, with rosettes, etc., about 1600; and a cruche, brown glazed, ornaments in relief, early seventeenth century. In the V. and A. Museum.

PARIS. François Briot was a celebrated artist, modeller and goldsmith; he also had a manufactory for fayence (established about 1550). His works in gold and silver have disappeared with the other superb jewels, described in the inventory of Henri II in 1560, but some of his productions are preserved to us both in pewter and in enamelled pottery; in fact, all the goldsmiths of the sixteenth century were acquainted with the potters' art of moulding in clay, for the purpose of reproducing their

Fig. 141. EWER.

Fig. 142. CRUCHE.

works in the richer metals. Benvenuto Cellini praises the extremely fine quality of the sand on the banks of the River of the Isle S^te^ Chapelle, at Paris, and it was probably of this material that Briot made his pottery. His enamelled ware has erroneously been attributed to Bernard Palissy, but it is a distinct manufacture, and was executed by Briot in a rival establishment. The enamel is more vitreous and transparent, the colours are more brilliant, and of a higher finish than any produced by Palissy, and more nearly resemble enamel on metal.

This mark on some known examples is stamped with a separate mould.

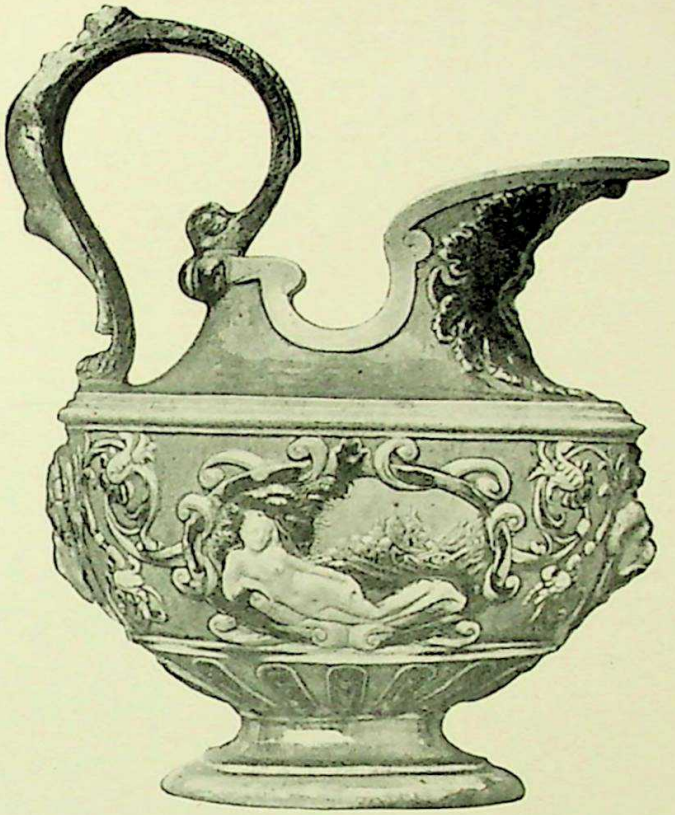


Fig. 143. Ewer. Dark Blue Ground, with Coloured Reliefs.

Fig. 144. Plateau. La Belle Jardinière.

Bernard Palissy was born at La Chapelle Biron, in Périgord, A.D. 1510. He was originally a painter on glass; in 1539 he married, and established himself at Saintes, near Rochelle. After many years of diligent research and great patience, under trying circumstances, including the reproaches of his wife, which were to be expected (for it is related he actually burned his tables and chairs to heat the furnace for his experiments), he at length succeeded in discovering the enamel which decorates his ware. His rustic pottery *(figuline rustique)* and other beautiful productions, when once perfected, were soon appreciated, and he rose to opulence. He made large pieces, such as vases and statues, for Henri II and his Court, to ornament their gardens and decorate their palaces and mansions. Being a Protestant, he was, after the Edict of 1559, taken under the protection of Catherine de Médicis, and thus, though a resident in Paris, he escaped the Massacre of St. Bartholomew. In 1588 he was confined in the Bastille for his religious opinions, and lingered in its dungeons until his death in 1589. His brothers, Nicolas and Mathurin, who were associated with him in his keramic productions, and his successors, executed very inferior specimens. Clerissy, of Fontainebleau, also folowed his style in the seventeenth century. Palissy's first experiments were made with a view to discovering a white enamel glaze, suitable for covering his ware, which would display brilliant colouring; but in this he was not successful, and it is remarkable that although stanniferous enamel had been long known in Italy, and was at that time in general use, and the maiolica must frequently have come under his notice, yet he never succeeded in discovering its properties. However, his earthenware, as well as his style of decoration and his beautiful modelling, were quite original. The natural objects represented upon his ware are true in form and colour, being mostly modelled from nature; the shells are copied from tertiary fossils found in the Paris basin; the fish are those of the Seine, and the reptiles and plants such as he found in the environs of Paris.

Examples in the V. and A. Museum.

Fig. 143. Ewer, dark blue ground with masks, cartouches and scroll foliage in various colours. The handle of scroll form, decorated with a nude female figure in high relief, holding a cornucopia. Sixteenth century.

Fig. 144. Plateau. "La belle Jardinière." In the centre a figure of Flora, at her feet gardening implements, the border decorated with an embossed arabesque design. Sixteenth century.

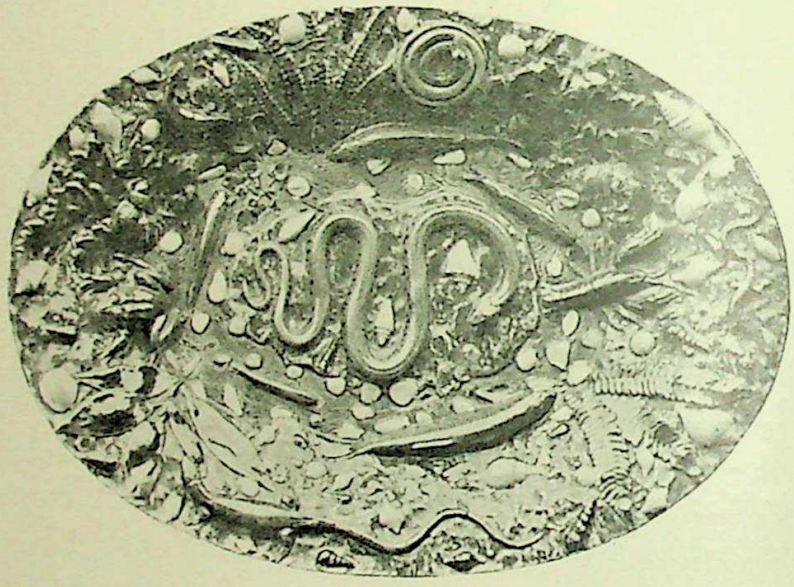


Fig. 145. Dish.

Fig. 145. Dish with reptiles, fish, shells, plants, etc., in proper colours in relief, on deep blue ground. Sixteenth century.

(Figs. 143-145 were formerly in the Soulages Collection.)

Fig. 146. Cistern, decorated in high relief and painted in polychrome. About 1560-70. (Formerly in the Fountaine Collection.)

Fig. 147. Plate, round the edge daisies in relief, floral medallions in the centre upon a perforated ground. Sixteenth century. (Pourtalès Collection.)

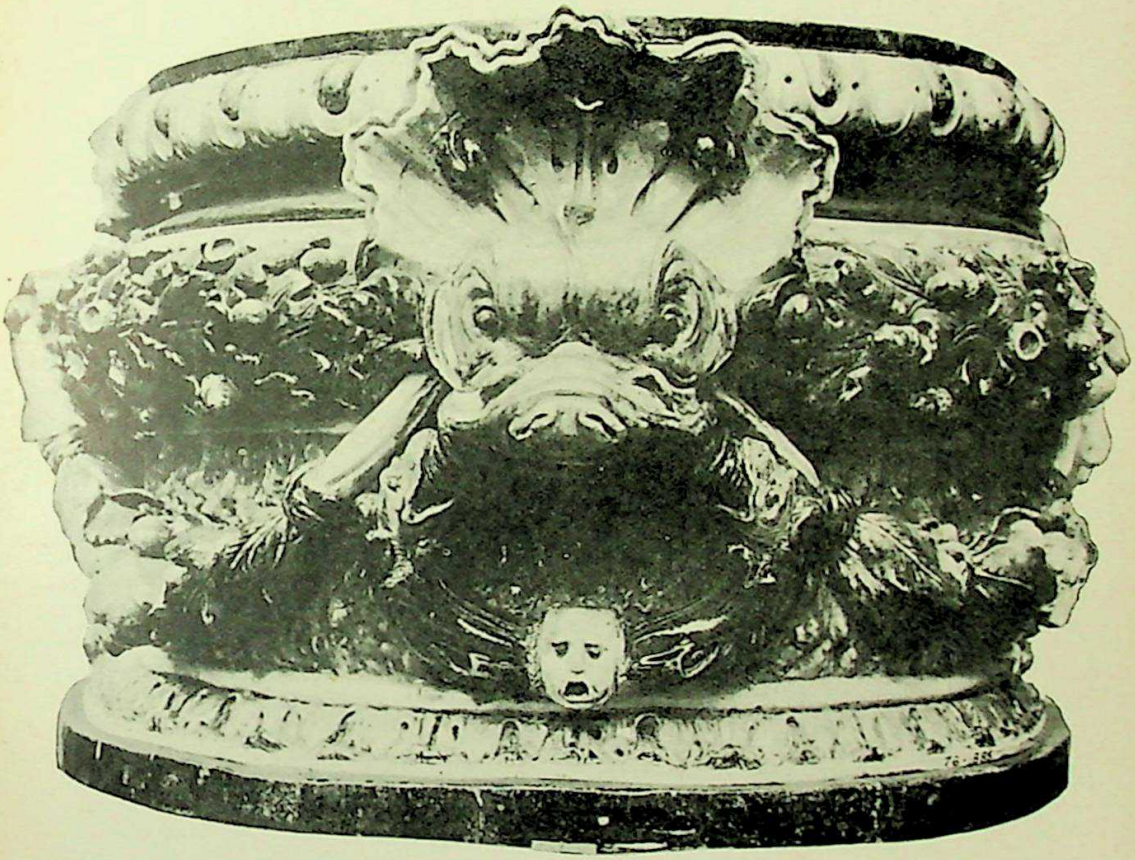


Fig. 146. Cistern.

PALISSY

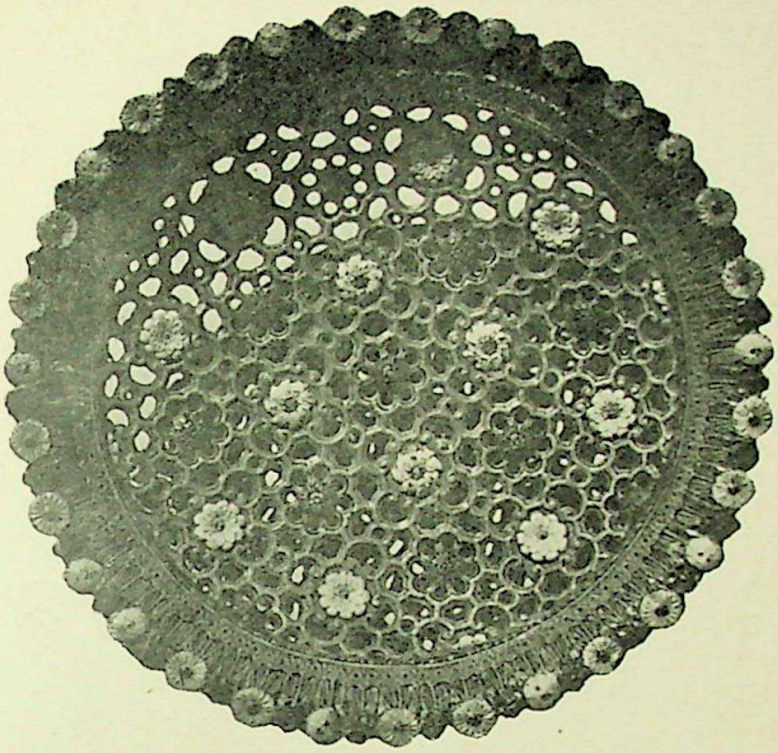


Fig. 147. Plate.

NISMES

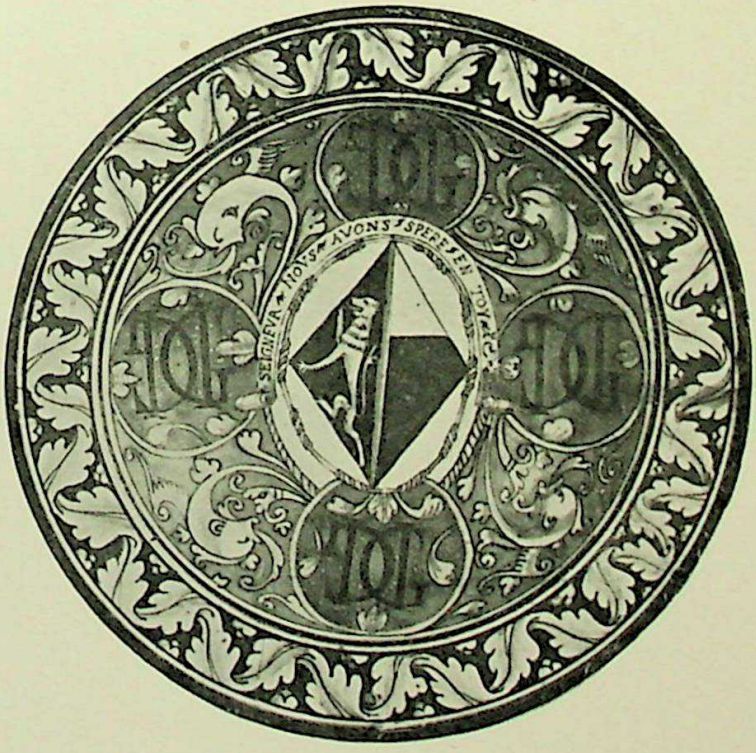
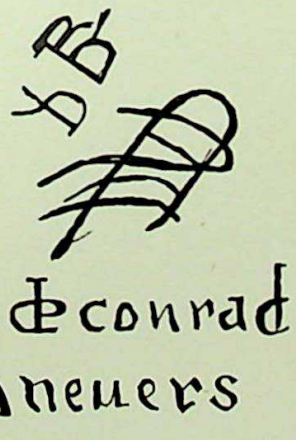


Fig. 148. Dish.

Nîmes. There is little information about the *fabrique* at this place. The illustration, Fig. 148, is of a dish in the Salting Collection, V. and A. Museum, painted in yellow, blue and green, with a coat of arms and the monogram I. G. repeated. It was made by Antoine Sigalon, second half of the sixteenth century.

This potter was born in the neighbourhood of Nîmes. He commenced working for himself in 1548. His style was essentially Italian in character, and he seemed to possess the secrets of making ware equal to fine maiolica. Painted fayence ceased to be made at Nîmes after the death of Sigalon.

Nevers was celebrated for its pottery in the year 1590. The alchemist, Gaston de Clèves, dedicated a book to Louis of Gonzaga, Duke of Nevers. In the dedicatory epistle he extols this prince for having brought into his States artists and workmen expert in the arts of glass making, pottery and enamel. The quotation is given by Marryat at some length. The earliest evidence of the making of fayence at Nevers is the foundation of a *fabrique* by Domenique Conrade, a gentleman of Savona, a native of Albissola, where the Savona maiolica was made, and which was well known in Italy in the latter half of the sixteenth century. In 1578 he obtained letters of naturalisation from Henri III, and commenced making his ware. His brothers, Baptiste and Augustin, were probably associated with him. His son Antoine, and his grandson Domenique, continued this establishment till towards the end of the seventeenth century. In 1652, Pierre Custode established another *fabrique*, which was equally successful, and seven generations of his family were employed in it. At the beginning of the eighteenth century, in consequence of the success of the Conrades and the Custodes, several other manufactories were started, and in 1743 a decree restricted the number to eleven, to which, however, another was added in 1760. In 1790 these were all in active operation, but shortly after a panic



ensued, in consequence of the French Revolution, and especially owing to the treaty of commerce between France and England, by which the English potters were enabled to pour in their earthenware at so cheap a rate that the French could not compete with them. Another blow fell when the price of lead and tin, which came principally from England, was raised; and in 1797

Fig. 149. Pilgrim Bottle.

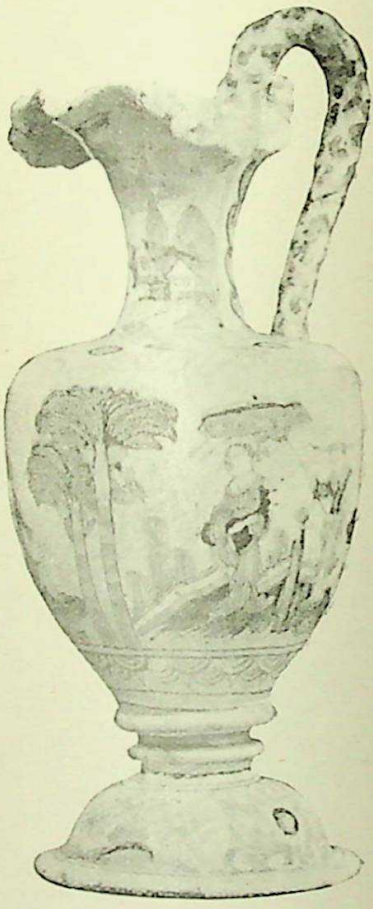


Fig. 150. Ewer.

six of the above-mentioned *fabriques* had absolutely suspended their works, and the other six reduced their number of workmen by one-half.

The fayences of the first epoch, 1600 to 1660, have frequently been confounded with Italian maiolica, but a little attention will show the points of difference. In the Nevers ware the figures are always yellow on blue ground; the Italian figures are usually blue on yellow. At Nevers red or metallic lustre was

never employed, and the outlines are always traced in manganese violet, never in purple or black. During the second epoch, the ground was a peculiar lapis-lazuli blue, like the Persian colour called *bleu de Perse*; it entirely covered the piece, was spotted or painted with white, or sometimes in yellow and orange, and decorated with flowers and birds. The Chinese patterns are in light blue *en camaïeu*, sometimes intermixed with a sort of brown lilac Those of the other periods, in the style of Rouen and Moustiers, and the Saxon style, are well known; some also of the

Fig. 151. Pilgrim Bottle.

later time have verses and inscriptions of a popular character, and revolutionary sentences and republican emblems. The last degree of decadence was reached at the end of the eighteenth century.

Examples in the V. and A. Museum.

Fig. 149. Pilgrim-bottle; *bleu de Perse* ground, painted with birds and flowers, in white and yellow; 1650 to 1680; height, 11½ inches.

Fig. 150. Ewer, one of a pair, painted with Japanese

figures and landscapes in blue and manganese on white ground; 1650 to 1750; height, $15\frac{3}{8}$ inches.

Fig. 151. Pilgrim-bottle, Apollo and Daphne; *rev.* a bacchanalian scene, in blue and yellow, height, $12\frac{1}{4}$ inches.

Fig. 152. Vase, painted in blue and yellow, with boys reposing on dolphins, and marine animals; 1602 to 1660; height, $9\frac{1}{4}$ inches.

Fig. 152. Vase.

Rouen. There was a manufactory of pottery at Rouen early in the sixteenth century, which was evidently in great prosperity in 1542. There were two large pictures in the conservatory of Orleans House, Twickenham, when that mansion was in the possession of the Duc d'Aumale; they were brought from the Château d'Ecouen, and bear the arms of Montmorency. These pictures, formed of square tiles, represent the stories of Marcus Curtius and Mucius Scævola, and on them is written "Rouen, 1542." In the V. and A. Museum are some interesting panels of pavement tiles from the Château d'Ecouen, made by Masseot

Abaquesne, 1542 (see illustration, Fig. 153). From this period until the middle of the seventeenth century the records are wanting, and no specimens are known, but towards the end of the century there were many establishments; among them being one belonging to Nicolas Poirel, Sieur de Grandval, privileged in 1646 for fifty years; another grant of privilege was accorded to Edmé Poterat, of St. Sever, Sieur de St. Étienne, in 1673, who was succeeded by his son, Louis Poterat. At the commencement of

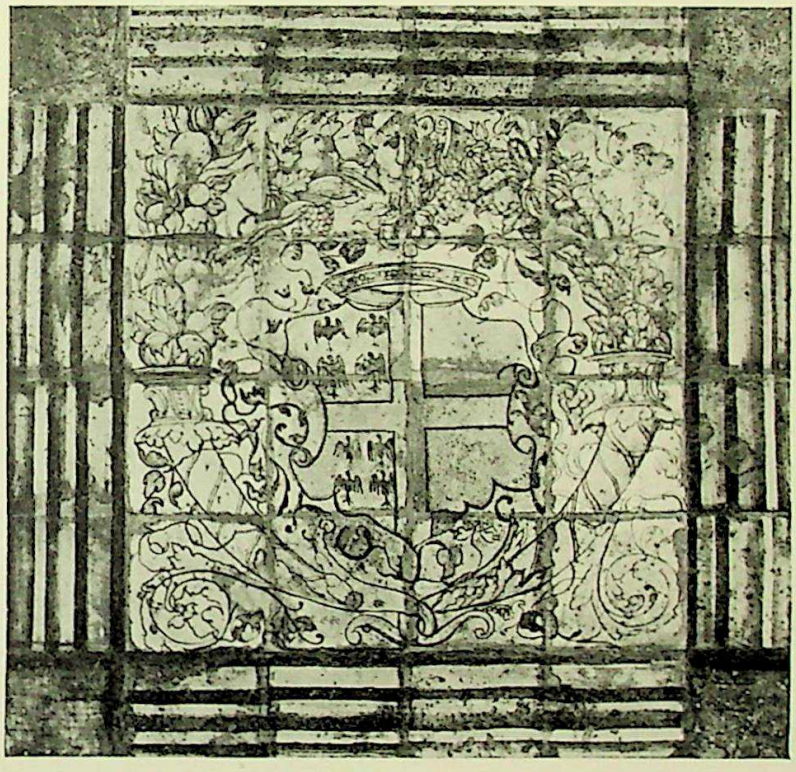


Fig. 153. Tiles.

the eighteenth century, the Chinese style pervaded all the Rouen fayence, but it was transformed or travestied and possessed a special physiognomy; the subjects were landscapes and buildings with figures, fantastic birds, dragons, etc., in blue, green, yellow and red, bordered with the square Chinese ornaments. When Louis XIV sent his silver plate to the Mint to assist in defraying the war expenses, he had a service made at Rouen, which bears the mark of the *fleur de lis*; these pieces were made in the form of birds and animals, such as were served at table.

At a later date the decoration consists principally of flowers issuing from cornucopiæ and rococo ornaments; this sort of style is called in France "*à la corne*." The paste of the Rouen fayence is heavier and thicker than that of Delft, but the designs and ornaments are full of taste, decorated in blue *camaïeu* and in polychrome, some in the style of Nevers, of white on *bleu de*

Fig. 154. Ewer.

Perse, but of paler colour. It is the most artistic of all French fayences, by reason of the national character of its decorations. The pieces were frequently of large size, including fountains, consoles, vases, etc., and there is a fine example of this fayence in a bust of Apollo on a high pedestal, made at the factory of Nicolas Fouquay, about 1740, in the V. and A. Museum, presented by the late Duke of Hamilton.

There was probably no special mark for this *fabrique*, as, having no rival or competitor, it was not necessary to have a distinctive sign. It is true, the *fleur de lis* was occasionally used,

Fig. 155. Ewer.

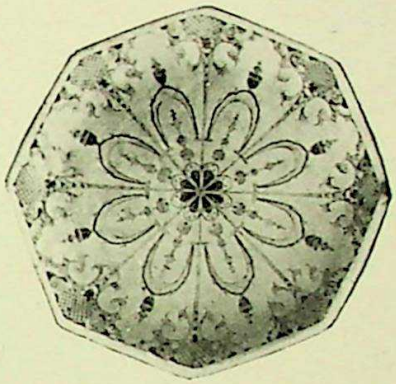


Fig. 156. Plate.

but the pieces so marked form the exceptions, and the innumerable monograms found upon the Rouen ware are probably those of the painters. The marks used by them are given in Chaffers's "Marks and Monograms," pp. 206, 207.

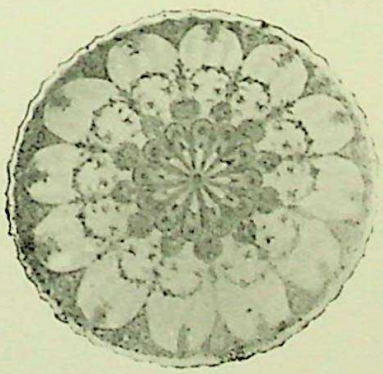


Fig. 157. Compotier.

Fig. 158. Sugar Castor.

Examples in the V. and A. Museum.

Fig. 154. Ewer, one of a pair; the neck and mouth fluted, the body swelling from below, with raised ornament on the body and the handle; painted with polychrome decoration of landscapes within medallions, flowers, scrolls and arabesques; period of Louis XIV; height, 26⅜ inches.

Fig. 155. Ewer, helmet-shaped, with scroll handle, painted in blue with medallions, arabesques and flowers; period of Louis XIV; height, $9\frac{3}{4}$ inches.

Fig. 156. Plate, octagonal, painted in the centre with a rose ornament, with medallions and scrolls round the rim, in blue and orange; period of Louis XIV; diameter, 10 inches.

Fig. 157. Compotier, gadrooned, painted in blue with a centre rose ornament, surrounded by garlands, and border of arched pattern; period of Louis XIV; diameter, $9\frac{1}{4}$ inches.

Fig. 158. Sugar castor, baluster form, with dome-shaped and pierced cover, painted in blue with scrolls and flowers, period of Louis XIV; height, $9\frac{1}{8}$ inches.

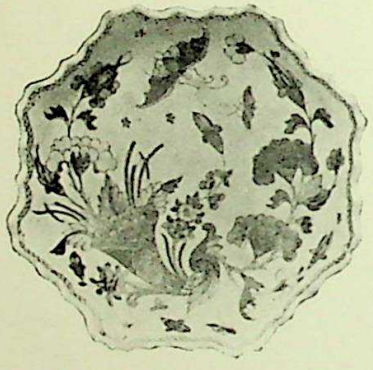


Fig. 159. Compotier.

Fig. 159. Compotier, octagonal, with indented edge painted in polychrome with a cornucopia, flowers and insects; period of Louis XV; diameter, $9\frac{5}{8}$ inches.

Fig. 160. Jug for cider, pear-shaped, painted with St. James of Compostella standing in a landscape, under which is inscribed "I. 1737 D."; cornucopiæ, flowers and arabesques, in polychrome; height, $13\frac{1}{4}$ inches.

Fig. 161. Dish, oblong, with curved outline, painted in the centre with a shield of arms, and surrounded by a bold border of flowers, in polychrome; period of Louis XV; length, $19\frac{1}{4}$ inches.

Fig. 162. Wall-cistern with cover and basin, painted in red and blue; about 1700.

Fig. 160. Jug with St. James of Compostella.

Fig. 161. Dish with Shield of Arms in Centre.

Fig. 162. Wall Cistern with Cover and Basin.

STRASBURG and HAGUENAU were noted for the manufacture of fayence, established by Charles François Hannong about 1720. It was called in France "poterie du Rhin," and is of a peculiar character, and easily known, being generally decorated with flowers and scrolls in red, rose colour and green. The fayence of Strasburg has been imitated in the south of France, especially at Marseilles. The manufacture of hard porcelain

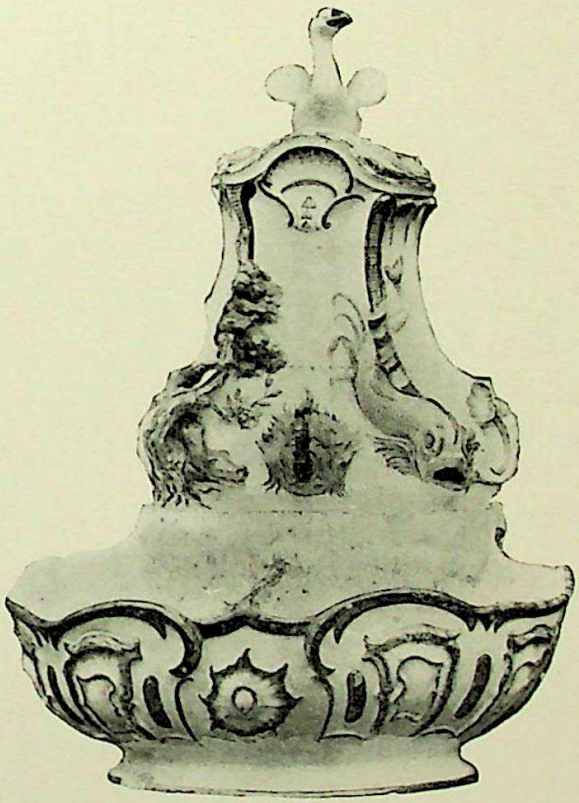
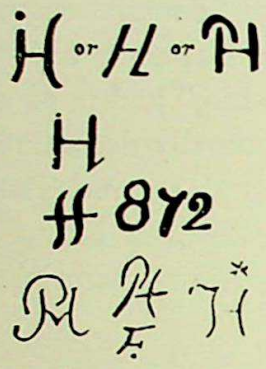


Fig. 163. FOUNTAIN.

was commenced here about 1721. Charles F. Hannong died in 1739, and was succeeded by his sons, Paul Antoine and Balthasar. The former took charge of the Strasburg works, and the latter the factory which had been started at Haguenau. Owing to the monopoly of the Royal Factory at Vincennes, Paul Antoine removed to Frankenthal, where he died, and was succeeded by his son Joseph Adam. The eldest son of Joseph Adam Hannong returned to Strasburg, but he got into diffi-



culties, and the works there were closed in 1780. The marks as given are frequently found upon this ware, accompanied by numbers and letters indicating the patterns, to enable the merchants to give orders to the manufacturers—a plan also adopted in many *fabriques* at Delft. It is difficult to separate the marks of Strasburg and Haguenau, as the same were probably used at both factories.

Examples in the V. and A. Museum.

Fig. 163. Fountain, in three pieces, the cistern of scroll outline with raised ornament of a dolphin, a tree, on the stem of which is a crocodile and a mask; in the mouth the tap is fixed; on the top is a swan; the basin has a scroll bordering, and is ornamented with raised medallions and flowers; polychrome decoration; it bears the initials of Paul Hannong; 1750 to 1760; total height, 22¼ inches.

Fig. 164 Clock case, in three pieces, of scroll outline, with projecting busts on the sides, a figure of Time on the top, and bold scroll bracket beneath, enriched with marbled mouldings, and coloured in maroon, yellow, blue and green; it bears the mark of Paul Hannong; 1750 to 1760; total height, 3 ft. 9 in.

Moustiers. There was a factory here in 1686, but there is no record of the origin of this important *fabrique*; a manuscript in the library at Marseilles, however, states that the fabrication of fayence in Provence commenced at Moustiers, and that the Spanish Government, wishing to improve their own manufacture, the Count d'Aranda, then minister (1775-1784) engaged workmen from Moustiers and Marseilles to go to Denia, where, after he had expended a great deal of money in experiments, especially in improving the fine blue (hitherto only known in France), and other colours, the works were at length abandoned. One of the artists, named Joseph Olery, returned to Moustiers and

established himself there, where Clerissy also had already made beautiful fayence, and was rapidly making a fortune; with the knowledge he had acquired in the employment of colours, and the introduction of new forms, Olery soon surpassed Clerissy, but as he was not prudent, economical, or rich, his secrets became known and he sank into mediocrity. It is only of late years that

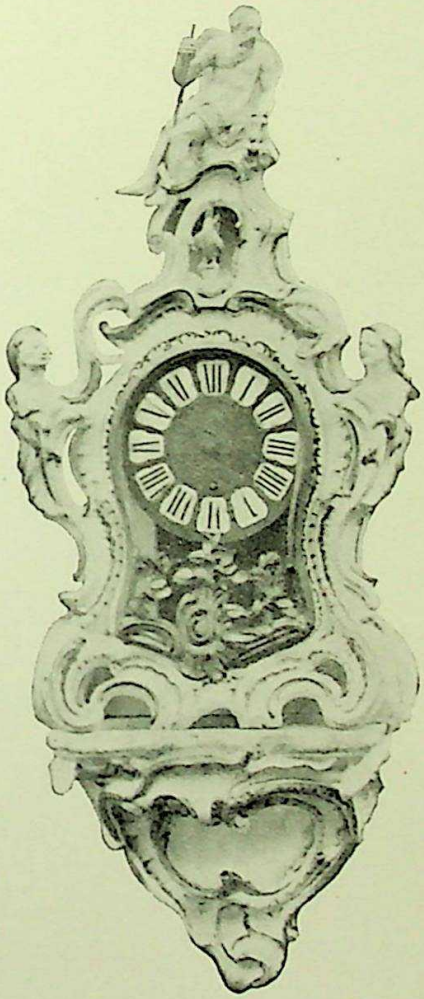


Fig. 164. Clock and Bracket.

the fayence of Moustiers has become known to amateurs. M. Brongniart makes no mention of it in his treatise on pottery in 1844. It was indiscriminately attributed to Rouen, Marseilles, and even to St. Cloud, but the researches of M. Riocreux, of Sèvres, M. Jacquemart, M. Davillier, and others have thrown considerable light on its early history.

Pierre Clerissy was a manufacturer here in 1686; he directed his *fabrique* for forty years. A second Pierre Clerissy succeeded him, associated with Joseph Fouque, to whom it was eventually ceded about 1750; it remained uninterruptedly in the same family until 1850. There is evidence of three potters at Moustiers in 1745, viz., Clerissy, Olery, and a certain Pol Roux. In 1756 there were seven or eight, and in 1789 they were increased to eleven.

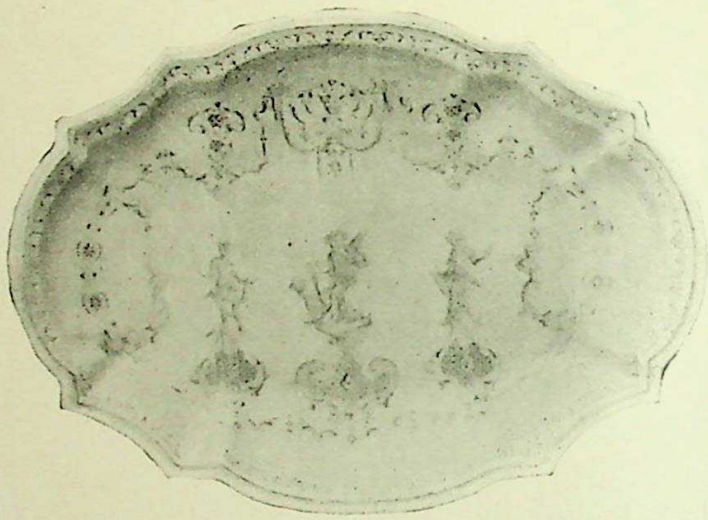


Fig. 165. Dish.

The products of the Moustiers *fabriques* may be divided into three periods:

First Epoch. Towards the end of the seventeenth century. The subjects are hunting scenes, etc., painted in blue; champêtre scenes and figures in costume of the period of Louis XIV; mythological and biblical subjects with arabesque borders; the outlines are sometimes lightly indicated in manganese-violet.

Second Epoch. From the commencement of the eighteenth century to about 1745. The specimens of this period are the best known and are not so rare; they are also in blue *camaïeu*, in the style of Jean Bérain and André Charles Boulle, with highly finished and graceful interlaced patterns, among which are cupids, satyrs, nymphs, terminal figures, flowers, masks,

etc.; canopies with draperies resting upon consoles, vases, fountains, etc. The mark *(a)* is to be found on some of the objects.

Third Epoch. From 1745 to 1789. The fayence is mostly painted in polychrome; the colours are blue, brown, yellow, green and violet. The decorations are flowers, fruit and foliage, and sometimes mythological subjects. Other patterns of this period consist of grotesque figures, and caricatures in the style of Callot. These are by Joseph Olery, and may be easily recog-

Fig. 166. Plateau.

nised by his trade marks *(b)*, an O traversed by an L, and sometimes the initials of the painter. The outlines of the designs were transferred to the surface of the ware by means of paper patterns, pricked with a fine needle and powdered over with charcoal, so that the subject could be reproduced as often as wanted. M. Davillier had a great number of these patterns, dated 1752 to 1756, their authenticity being proved by the paper marks.

Examples in the V. and A. Museum.

Fig. 165. Dish or plateau, oblong, with curved outline, painted in blue with amorini seated on scroll ornaments, surrounded by arabesques, in the style of Bérain; 1680 to 1720; length, $17\frac{1}{4}$ inches.

Fig. 166. Plateau, round, with curved outline, painted in green *camaïeu* with a rustic subject in the style of Boucher, with polychrome floral border; 1720 to 1760; diameter, $11\frac{1}{8}$ inches.

Fig. 167. Compotier.

Fig. 168. Plate.

Fig. 167. Compotier, painted with a central hunting subject, after Tempesta, surrounded by a floral border, and outer border of garlands, in polychrome; 1745 to 1789; diameter, $10\frac{3}{8}$ inches.

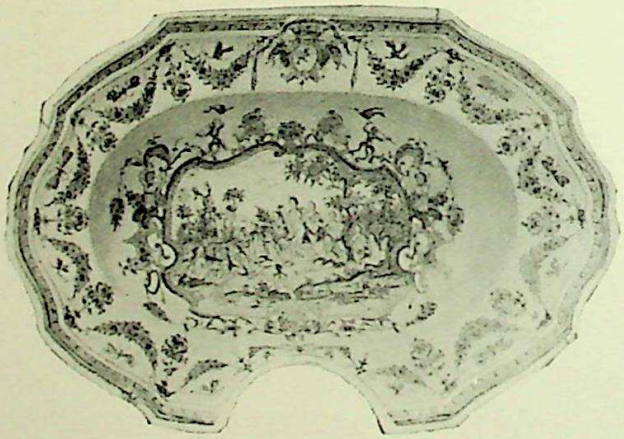


Fig. 169. Barber's Basin.

Fig. 168. Plate, octagonal, with curved outline, painted with central medallion of Juno standing in a landscape, surrounded by a garland, and round the border the busts of divinities within medallions, and garlands, in polychrome; 1680 to 1720; diameter, 10 inches.

Fig. 169. Barber's basin, oblong, with curved outline, painted with central subject of Diana and Actæon within a scroll

surrounded by satyrs and monkeys, with border of garlands and insects, and shield of arms, in polychrome. It bears the mark of Olery; length, 15 inches.

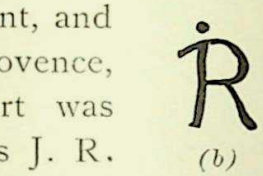
VARAGES, a few miles distant from Moustiers, also possessed a manufactory for fayence in the style of Moustiers, established about 1730. There were afterwards five *fabriques*. Some of this ware bear the following marks, and was called "Faïence à la Croix." Fig. 170, a plate is painted with rustic figures in landscape, after Wouvermans, crimson and green flower border. It has the first of the three marks given. Eighteenth century. Diameter, 11½ inches. In the V. and A. Museum.

Fig. 170. PLATE.

MARSEILLES. The manufacture of fayence at Marseilles and the South of France, must have been in activity early in the seventeenth century; for several laboratories, especially that of the hospital at Narbonne, are completely furnished with drug

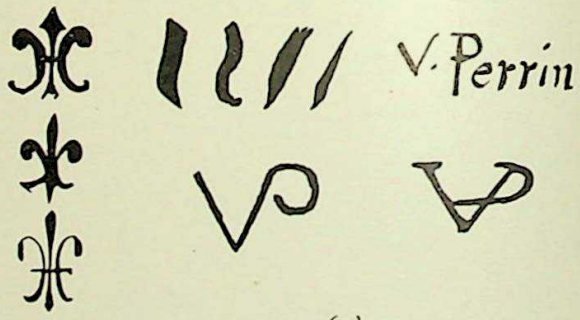
vases made at that time. M. Davillier had a very interesting plate which proves the existence of a pottery at Marseilles in the year 1697. It is inscribed "A. Clerissy à S[t] Jean du Dezert à Marseille 1697" *(a)*, and this is the earliest authenticated piece having a name and date. Another potter is known to have been at Marseilles in 1709, named Jean Delaresse.

From that date to 1749, nothing is known of the manufactories here, but in the last-named year it is stated Honoré Savy was established at Marseilles; he discovered a green colour superior to any other, called "Le Vert de Savy." His establishment was by far the most important, and was under the protection of the Comte de Provence, the king's brother. Joseph Gaspard Robert was another celebrated potter: he signed his works J. R. *(b)*, or sometimes in full. The widow Perrin and Abelard produced a great quantity of fayence, and pieces from their workshops are more frequently met with than those of any other factory. The following *(c)* are some of their marks.



(b)

(a)



(c)

A little after 1750, twelve *fabriques* of pottery were in existence. In 1790 there were eleven manufactories existing, but most of them ceased about 1793, for the reason already stated—the Treaty of Commerce with England. The Revolution of 1793 gave an additional blow to the keramic industry of Marseilles. In 1805 there were only three factories at work, employing twenty hands. In 1809 only one remained.

The fayence is much the same in character as that of Moustiers and sometimes resembles that of Strasburg. The decorations are frequently in red or green, sometimes with Chinese

designs. There is one peculiarity about the Marseilles fayence which at once fixes identity, namely three green leaves or marks painted on the backs of plates and dishes to hide the imperfections in the enamel caused by the *pernettes* or points of support on which they rested in the kiln. There is also a great resemblance between the early ware made here and that at Genoa, in consequence of the emigration of many workmen. A complaint made on the subject by the potters of Marseilles

Fig. 171. Tureen.

to the Intendant of Provence in 1762, from which it seems they took a great number of apprentices at very low wages, and the wages were paid in fayence, which mode of payment they said deteriorated the quality, and caused the workmen to emigrate to Genoa. Also they complained that great quantities of Genoese fayence were imported into Languedoc and Provence, and spread over France, which was absolutely ruinous to the trade of the two provinces, and especially to Marseilles. Among the artists who emigrated to Italy may be mentioned Jacques Borelly (or Boselly) and M.

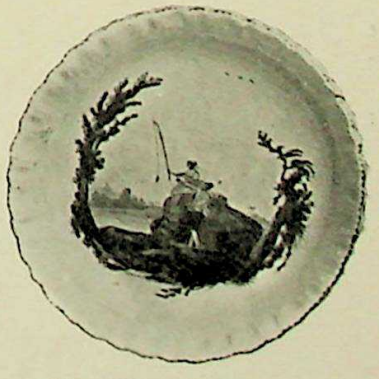


Fig. 172. Plate.

Rolet, whose names are found on fayence, the former at Savona in 1779, the latter at Urbino in 1772.

Examples.

Fig. 171. Soup tureen, cover and stand, with scroll handles and feet, the handle of the cover formed of a cluster

Fig. 173. Plateau.

of fruit, with polychrome flower decoration and gilding; made by Savy, about 1750; length of tureen, 15½ inches. In the V. and A. Museum.

Fig. 172. Plate, painted with a landscape by Veuve Perrin.

Fig. 173. Plateau, painted in blue with a stag-hunt after Tempesta. By A. Clerissy. About 1697.

Sinceny in Picardy, formerly written St. Cenis. A pottery was established here in 1733, by Jean Baptiste de Fayard, Gouverneur de Chaunay et Seigneur de Sinceny. Dr. Warmont ("Recherches Historiques sur les faïences de Sinceny,

etc.," Paris, 1864) divides the products of this manufactory into three periods:

1. Rouennaise, 1734 to 1775.
2. Faïence au feu de réverbère, 1775 to 1789.
3. Décadence de l'Art, 1789-1864.

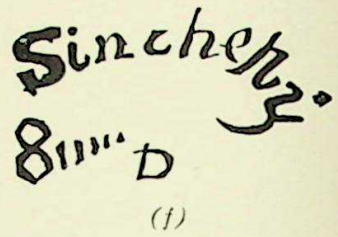
The early marks were as follows:

(a) (b) (c) (d) (e)

The first director of this factory was Pierre Pellevé *(a* and *b)*; he was aided by a numerous staff of painters, some of whom, Pierre Jeannot *(c)*, Joseph Le Cerf *(d)*, and Pierre Bertrand *(e)* placed their initials upon the ware. The earliest pieces were painted in blue; the next in blue touched with red or green and yellow, decorated with *lambrequins* (mantlings), *à la corne* (cornucopiæ), birds and butterflies. Chinese figures, from the frequent repetition in the same outlines, were doubtless stencilled by pricked papers and charcoal powder. Drinking cups and small statuettes and figures were also produced about 1760, by a modeller named Richard; likewise toy figures for children, etc.

About 1775 a great improvement was perceptible in the fayence of Sinceny; the paste was finer in quality, the colours brighter and more varied, in more exact imitation of the porcelain of Japan. This was accomplished by what is called *le feu de réverbère*, in contradistinction to the old process, *au grand feu*; the latter included only one baking, while in the other the ware was placed a second time in the kiln, and the pigments were not exposed to so great a heat, which allowed the employment of brighter colours. This new process was very costly, and required, as it were, a fresh apprenticeship and the proprietors were compelled to procure hands from Lorraine, where it seems to have originated. They produced table services decorated in polychrome, with branches of roses, sometimes in green *camaïeu*; delicate wicker baskets, watch stands, etc., printed with Chinese

figures, rococo scrolls, and other ornaments. The mark given, in blue *(f)* is on an écuelle in the Sèvres Museum. It is supposed to be about 1745. From 1790 the fayence *au feu de réverbère* was largely discontinued on account of its expensive character and the introduction of English ware at a lower price; but still, both descriptions were occasionally made. The original manufactory is still carried on.



(f)

Fig. 174 is a bowl and cover, painted in colours inside with a coronet, supported by two cupids on clouds with a flaming

Fig. 174. Bowl and Cover.

heart beneath. The outside of both cover and bowl are decorated with lattice work, flowers and festoons. Eighteenth century. In the V. and A. Museum.

Lunéville. An establishment of fayence was founded in 1731, by Jacques Chambrette; it was called "La Manufacture Stanislas"; Jacques was succeeded by his son Gabriel and his son-in-law, Charles Loyal. They made fayence of blue decoration like Nevers, and sometimes with rose and green colours like the old Strasburg ware. Schneider was a celebrated potter who worked here. Large figures of lions, dogs, and other animals, of natural size, are frequently met with. They are frequently marked with the name of the town printed at length.

K. & G.
LUNEVILLE.

Fig. 175. Statuette of a fisher-girl of biscuit earthenware, known as "Terre de Lorraine." Modelled by Paul Louis

Fig. 175. Statuette of a Fisher-girl.

Cyfflé, after one of the series of engravings by Bouchardon, of "Cris de Paris," late eighteenth century. V. and A. Museum.

Aprey, near Langres. A manufactory was established, about 1750, by Lallemand, Baron d'Aprey. About 1780 it was

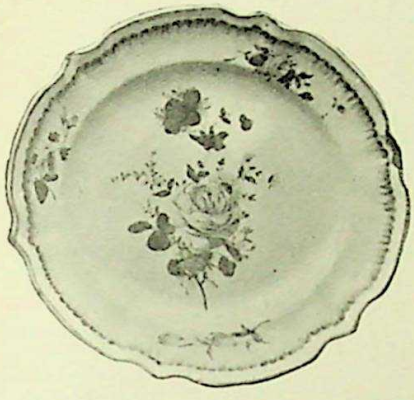


Fig. 176. Plate.

Fig. 177. Dish.

conducted by M. Vilhaut, who made a superior kind of fayence. The process adopted by him was considered the best then existing, and formed the subject of a lecture by M. Bose d'Antic,

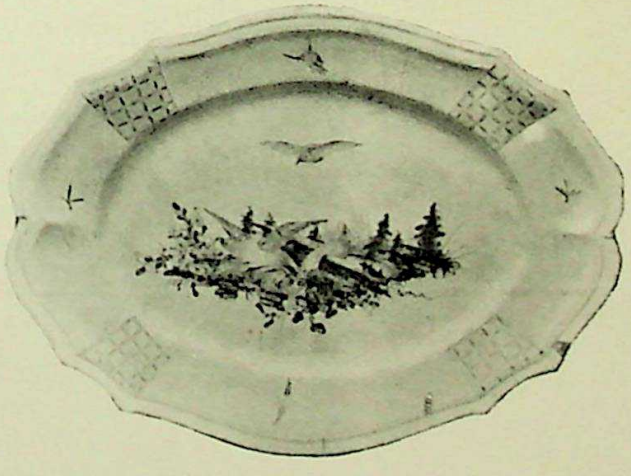
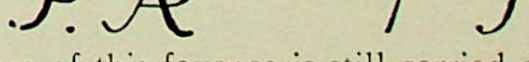


Fig. 178. Dish.

before the Academy of Dijon, on "an improved method of making fayence." The early style is that of Strasburg with rose colour, green and yellow predominating. The marks used were :



The manufacture of this fayence is still carried on.

Fig. 176. Plate, with waved edge, painted in polychrome with groups of flowers; about 1780; diameter, $9\frac{3}{8}$ inches.

Fig. 177. Dish, oblong, with waved edge, painted with centre group of an eagle attacking birds of rich plumage, and border of insects, in polychrome; about 1760.

Fig. 178. Dish, oblong, with waved outline, painted with centre group of birds with rich plumage, and smaller birds, insects, and diaper pattern round the border, in polychrome; about 1760. All are in the V. and A. Museum.

Fig. 179. FINIAL.

At MANERBE, near Lisieux, in Normandy, and at MALICORNE INFREVILLE, CHÂTEAU-LA-LUNE and ARMENTIÈRES, were constructed those elegant glazed earthenware pinnacles which adorn the gables of old mansions in various parts of Normandy. They are 5 or 6 feet in height, being a series of small ornaments placed one above another on an iron rod; they partake of the character of the *figulines rustiques* of Palissy, and have frequently been sold as such.

Fig. 179. A finial. This and another example are in the V. and A. Museum; date about 1600.

ST. CLÉMENT. Established about 1750. Little is known of this *fabrique*.

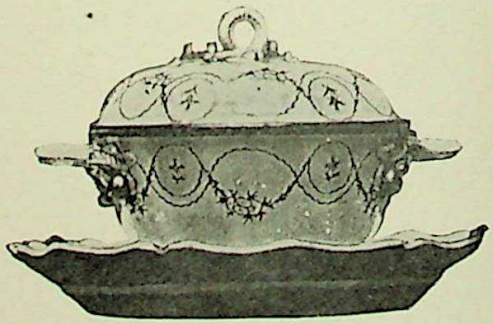


Fig. 180. ÉCUELLE.

Fig. 181. Hunting Bottle.

There are some specimens in the Sèvres Museum; also some others of later date, 1819 and 1823.

LAURENS·BASSO·
A Toulouza
Le 14ª maÿ 1756.
(a)

Fig. 180. An écuelle, with gilt scrolls on white ground, formerly in the possession of Lady Charlotte Schreiber.

TOULOUSE. A manufactory was established here in the eighteenth century. The ware is very similar in style to early Rouen pottery. A large hunting bottle, Fig. 181, with loops for suspension, painted in blue, with flowers, and bearing round the neck the inscription *(a)*, is in the V. and A. Museum.

NIDERVILLER. This important manufactory of fayence was established in 1754, by Jean Louis, Baron Beyerlé. It was in the German style, potters from Germany having been employed in its production, and is remarkable for the richness and delicacy of its decoration, which most frequently consists of flowers in bouquets and garlands. The buildings were constructed after

Fig. 182. COMPOTIER.

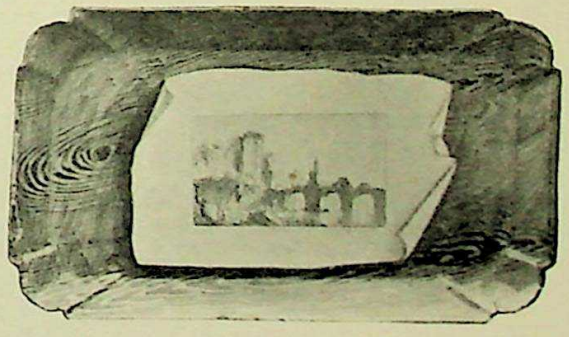
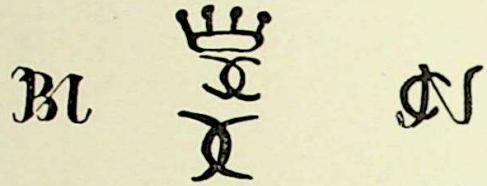


Fig. 183. TRAY.

the Baron's own plans, and, being a good chemist, he brought his ware to great perfection. His fayence figures and groups are well modelled. About 1774, four years before Beyerlé's death, the factory was purchased by General Count Custine, and carried on by him under M. Lanfray, principally for the manufacture of porcelain, which will be subsequently referred to.

The marks of Baron Beyerlé *(a)* and Count Custine *(b)* and *(c)* are :—



(a) *(b)* *(c)*

Examples in the V. and A. Museum.

Fig. 184. Vase.

Fig. 182. Compotier, one of a pair; shell-shaped, painted with flowers in polychrome; it bears the mark of Baron Beyerlé, the initials B. N. in monogram, in manganese; about 1770; length, $9\frac{1}{8}$ inches.

Fig. 183. Tray, oblong, painted to resemble deal, with representation in the centre of an unrolled piece of paper, on which is a landscape with ruins in rose *camaïeu*, inscribed "J. Deutsch del. sculpt. à Niderwiller, 1774"; length, $13\frac{1}{8}$ inches.

Fig. 184. Vase, with cover, one of a pair, urn shape, painted to resemble deal, with medallions containing landscapes in rose *camaïeu*, and borders of bay leaves. It bears the mark of Count Custine (double C in monogram); about 1774; height, $17\frac{3}{8}$ inches.

Fig. 185. A pair of statuettes; rustic male and female figures, with polychrome decoration. From models by Paul Louis Cyfflé; about 1775; height, $8\frac{3}{4}$ inches.

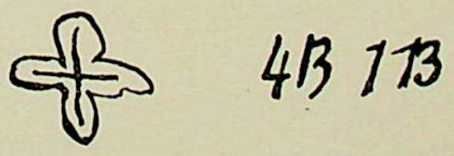
Douai. Two brothers of the name of Leech, or Leigh, from England, were engaged, in 1782, by M. George Bris, of

Douai, to superintend the manufacture of English pottery on a large scale, in a factory (now a school) in the Rue des Carmes. The products of this manufactory are much sought after by amateurs, on account of their elegant forms. It was one of the first of the kind established in France. The chief workmen, who came originally from England, instructed pupils, who carried the new process to Chantilly, Forges, and other places in France.

Fig. 185. A Pair of Rustic Figures.

Fig. 186. Plate, with flowers painted in colours; early nineteenth century. In the V. and A. Museum.

The following are marks to be found on this ware :—



Vincennes. The existence of this manufactory is made known by a patent of December 31, 1767, from which it is learnt that M. Maurin des Aubiez desired to undertake a manufacture

of fayence in the manner of Strasburg, it being well known that there did not exist in France any fayence comparable to it in beauty and solidity; he had purchased the secret, and brought to Paris a staff of workmen who had been engaged at Strasburg, and he had already expended £4,000 to arrive at the desired perfection. He also included in his request the manufacture of porcelain, and stated that he required a large and commodious

Fig. 186. Douai Plate.

building for the purpose, which he could not obtain without a great outlay of capital. It was accordingly decreed that he should have possession, for twenty years, of the Château de Vincennes, in a square enclosure, which had formerly been employed for the ancient manufacture of porcelain. Pierre Antoine Hannong was engaged as director, and the works were carried on for four years, until 1771, when Hannong petitioned for assistance, as he had got into difficulties in consequence of the promoters having ceased to furnish funds necessary to carry on the works;

but his petition was rejected and the factory was closed. The following are Hannong's marks :—

H $\mathcal{B}$

SARREGUEMINES was a manufactory of great importance, established about 1770 by Paul Utzchneider. The beautiful fayence produced here was in imitation of porphyry, jasper, granite, and other variegated hard marbles, and was sometimes

Fig. 187. PLATE.

cut and polished by the lathe; it was also made with white raised figures on blue in the style of Wedgwood, and a third kind was red ware like the Japanese. There are many specimens in the Sèvres Museum. The initials of the firm are impressed on the ware

Fig. 187. Plate, decorated on the upper surface with marbling in colours; early nineteenth century. V. and A. Museum.

St. Amand-les-Eaux, near Valenciennes. A manufactory was founded about 1750 by M. Fauquez, and continued by his son. In "Le Calendrier du Gouvernement de Flandre & de Hainault," for 1775, it is stated that there were two important manufactories of fayence which equalled that of Rouen, and in 1778 the inspector of manufactures reports the satisfactory state of the *fabrique* of St. Amand, conducted by M. Fauquez fils. In 1775 the latter married a sister of Lamoninary, of Valen-

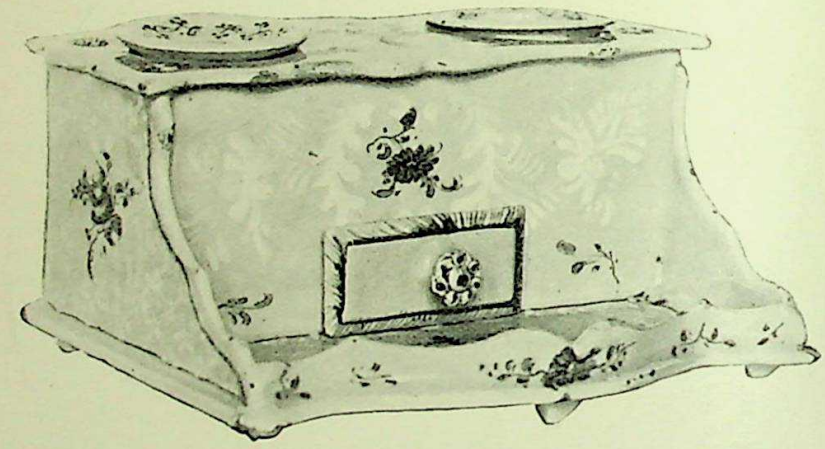


Fig. 188. Inkstand.

ciennes, and occupied himself especially with the gilding of his ware, which gave his neighbours the opportunity of saying he melted all his louis d'ors in making his experiments and ruined himself. In 1785, M. Fauquez established a porcelain manufactory at Valenciennes, but carried on that of fayence at St. Amand simultaneously. In the revolution of 1789 he emigrated, and all his goods were confiscated. In 1807 he attempted to revive the *fabrique*, and advertised that the St. Amand works were in full activity, making white fayence in the style of Rouen. Three painters were attached to this *fabrique*: Bastenaire-Daudenart, Desmuralle, a flower painter, and Louis Alexandre Gaudry, a landscape painter.

Dr. Lejeal ("Note sur une marque de Faïence Contestée") thought it of sufficient importance to publish a pamphlet respecting a curious mark, sometimes found upon fayence, which had been long wandering about from one locality to another, but which he at length found a resting place for at St. Amand. His authority is a plate of fayence, beautifully painted with flowers, which belonged to a family for eighty years, and was presented by Fauquez himself. Bastenaire-Daudenart, the

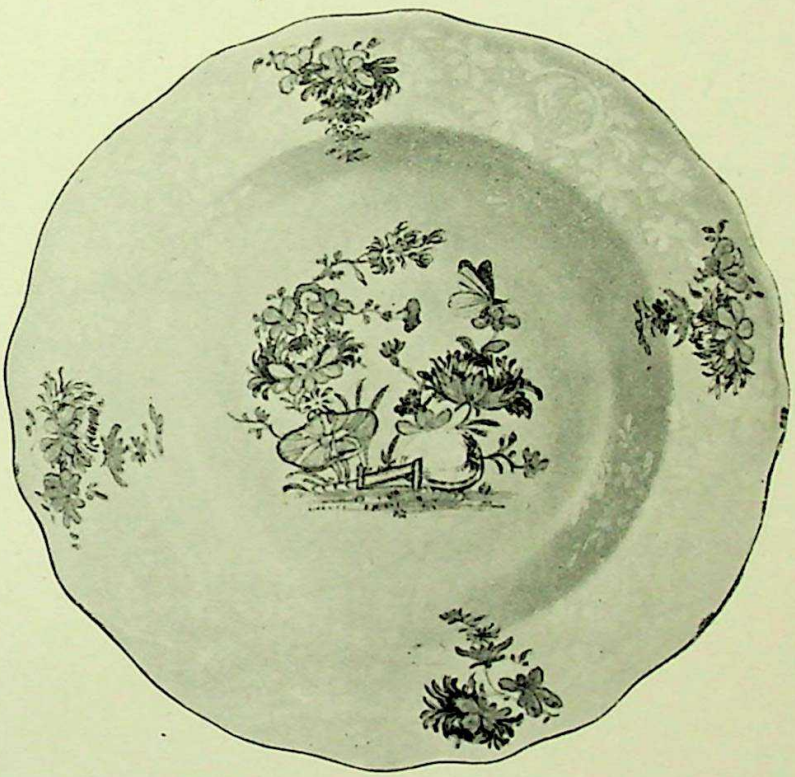
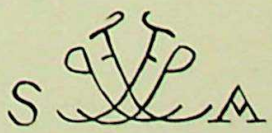


Fig. 189. Plate.

painter, acknowledged it to be the finest piece ever produced there. It bears a mysterious mark which gave rise to so much discussion. It is an imitation of that of Sèvres. The two F's interlaced and the two L's are the initials of Fauquez and Lamoninary *(a)*. Another mark *(b)* is given by Dr. Lejeal, in which

(a)



(b)

the two F's are more distinctly traced, and the letters S.A. at the side, being the initials of St. Amand, corroborate the doctor's hypothesis.

Fig. 188 is an inkstand, with ink and pounce pots and drawer, painted on a grey ground with blue and white flowers under the glaze; about 1760-80.

Fig. 189. Plate, painted in polychrome, with flowers and fruit; about 1760-80. Both in the V. and A. Museum.

Sceaux-Penthièvre. A decree, dated 1753, states that Sieur Jacques de Chapelle had established a manufactory of a particular sort of fayence at the village of Sceaux, of which he alone possessed the secret, and as it was much appreciated by the public on account of its good qualities, and the sale of it increased, he was permitted to carry on his trade. The ware is in the style of Strasburg, its prevailing colours being pink and green; it is painted with flowers, but more carefully finished, and with landscapes and other forms of decoration. Until 1760 the ware was marked with the letters S. X., and it was continued by his successor, Jullien, till 1772, at which date Glot, a sculptor, became proprietor. When the Duc de Penthièvre became patron, an anchor was used, he being a Lord High Admiral.

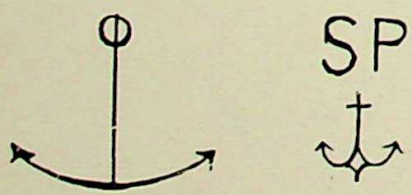


Fig. 190. Plate.

Fig. 190. Plate painted with birds.

Fig. 191. Plate, painted with a landscape in which is a bird of brilliant plumage; second half of eighteenth century. V. and A. Museum.

Bourg-la-Reine. Established in 1773 by Messrs. Jacques and Jullien, who removed hither from Mennecy. The early ware is very similar to that of Sceaux. A *fabrique* of fayence is still carried on and the old mark placed upon the porcelain is used. Besides the white fayence for domestic use, more ar-

Fig. 191. Plate.

tistic pieces are produced, painted on the enamel after it has received a slight baking; this ware is principally in imitation of the Italian. A painter named Chapelet, attached to the manufactory of Bourg-la-Reine, was a pupil at Sèvres, and marked his decorations, as given, which mark, in blue, is more frequently found upon fayence than upon porcelain.

Creil. A manufactory of fine fayence, established in the eighteenth century by some English potters and continued by M. S^{t} Criq and others, made opaque porcelain and stoneware in the English style, and transferred prints on to the ware.

Fig. 192. A plate of this *fabrique*, with a yellow border and transfer-printed landscape; it was formerly in the possession of Lady Charlotte Schreiber. There are some plates in the Worcester Museum with printed views of Paris.

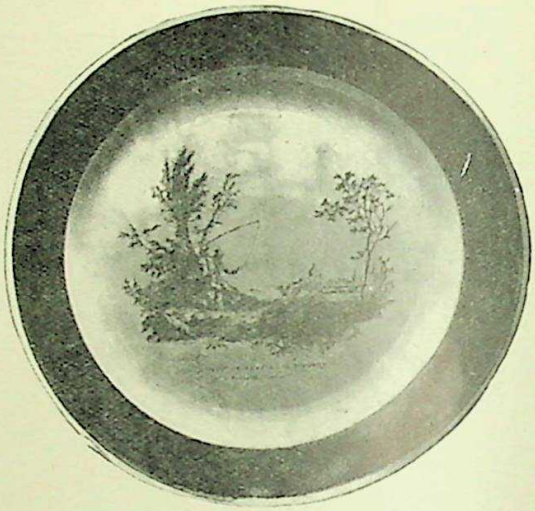


Fig. 192. PLATE.

MONTEREAU. On March 15, 1775, Messrs. Clark, Shaw, and Co., natives of England, obtained letters patent to carry on a manufactory of English fayence, called Queen's ware, from clay found in the vicinity; they were empowered to bring over from England two other workmen, making with their wives and families seventeen persons, and in consideration of their expenses, a concession was made to them of 1,200 francs a year for ten years. This English ware had a very extensive sale, and dealt a severe blow to the manufacture of French fayence. It soon spread over France, and was extensively made at Toulouse, Creil, Sarreguemines, and other places.

Fig. 193. Plate, cream-coloured earthenware, transfer-printed in black. Mark, MONTEREAU, impressed; early nineteenth century. V. and A. Museum.

LILLE. There are documents in the municipal archives of Lille proving the existence of a manufactory of fayence there in 1696. It was founded by Jacques Feburier, of Tournai, and

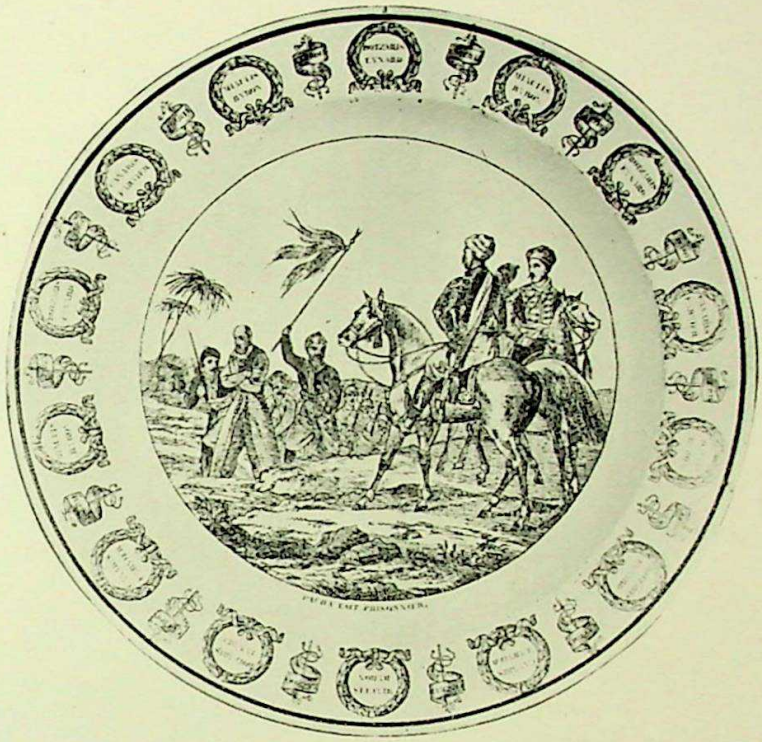


Fig. 193. Plate.

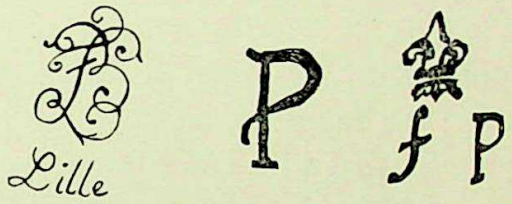
LILLE

Fig. 194. Dish.

Jean Bossu, of Ghent, who made a ware *à la façon de Hollande*. The widow of Feburier carried on the business after her husband's death in 1729, with her son-in-law, François Boussemart; at his death, in 1776, it was continued by M. Petit. There is a specimen of Feburier's fayence in the Sèvres Museum marked:

Fecit IACOBUS FEBVRIER
Insulis in Flandria,
Anno 1716.

The monogram *(a)* of François Boussemart is on a plate in the V. and A. Museum, and the marks *(b)* and *(c)* are those of M. Petit.



(a) *(b)* *(c)*

Another important manufactory of fayence was established in 1711, by Barthélemy Dorez and Pierre Palissier; it continued in active work for nearly a century. A third fayence manufactory was founded in 1740 by J. Masquelier, and was continued in the same family until 1827. Their marks are given. A fourth was established in 1744, by M. Chanou, who made a brown earthenware called *terre du St. Esprit*, in the English fashion. A fifth, established in 1758, was a manufactory of stoves by a person named Heringle. A sixth was founded in 1773, by an Englishman named William Clarke, for earthenware in the English style. A document states that he was a native of Newcastle, in England, that he possessed the secret of a kind of fayence only made in England, which is nearly equal to porcelain, and which has the property of resisting fire without breaking, and that the clay is to be procured in the country.

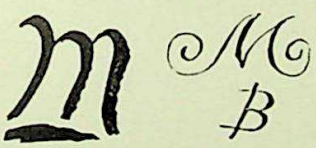


Fig. 194 is a dish in the V. and A. Museum; diameter, 21 inches.

GERMANY.

THE pottery of Germany consists of two distinct classes: the fayence with opaque white stanniferous glaze, and that which to a great extent is called in England stoneware, in Germany *Steingut*, and in France *grès* or sandstone. These epithets exactly describe the quality of the latter ware. It is very serviceable for domestic utensils, such as drinking bottles and vessels of everyday use, and is covered with a thin transparent glaze, effected by throwing common salt into the kiln when the ware is nearly baked—the salt vaporised by the heat surrounds the vessels, and acting upon the silica of their surfaces produces a thin gloss of silicate of soda over the ware, rendering it perfectly impervious.

The most important feature of the history of German pottery is the development of stoneware along the valley of the Rhine.

NUREMBERG *(Nürnberg)*. The celebrated Veit Hirschvogel, of Schlettstadt, was born in 1441, and died in 1525; he was a great potter, contemporary with Luca della Robbia, of Florence, who was born in 1400 and died in 1481. The invention of the stanniferous glaze, which has been attributed to the latter, was nothing more than the appropriation of it to the purposes of sculpture, and was well known long before his time. It may also be safely concluded that it was used in Germany quite as early as in Italy. The early pieces of pottery are somewhat like maiolica, but the colours are brighter, green predominating

in many specimens; figures in relief in niches are frequently seen on vases. Several chimney-pieces of this ware of the fifteenth century are still in existence, one is in the castle of Salzburg, and many pieces treasured up in museums are supposed to have been made by Hirschvogel himself. In the Dresden Museum is a pitcher of green glaze, with a scripture subject in relief, dated 1473, and in the Berlin Museum is another dated 1470. The Nuremberg pottery of the sixteenth and seventeenth centuries is common. Hirschvogel was succeeded by his sons and a host of continuators. Fayence of the eighteenth century is also met with, painted with scriptural subjects, sometimes in blue *camaïeu*, sometimes in other colours. On pieces of this character names are occasionally found, as Glüer, 1723; Strobel, 1724 and 1730; and Greber, 1729.

Nurnberg
1723.
Gluer.

Examples in the V. and A. Museum.

Fig. 195. Group, in high relief, of enamelled earthenware, representing a sleeping knight, by whose side stands a man in civil costume, wearing a winged cap and holding a globe; sixteenth century; height, 18 inches.

Fig. 196. Stove made by Hans Kraut. The lower part has Scriptural figures in green, the upper part the Triumph of Mordecai, coloured in relief. It is dated 1578.

Fig. 197. Jug, of enamelled earthenware, in various colours, with figures in low relief; in front two armed figures in full relief, on each side of a tree; attributed to Veit Hirschvogel; fifteenth century; height, 13 inches.

Fig. 198. Dish, painted in the centre with Christ rising from the tomb; signed with painter's name.

See also coloured illustration of a large ewer made in the workshop of Paul Preuning in the middle of the sixteenth century.

Leipzig. In the convent of St. Paul, which was built in 1207, there was a frieze of bricks, covered with tin enamel glaze, representing in relief the heads of Saints and Apostles, 20 in. by 15 in., $2\frac{1}{2}$ in. thick. On the demolition of the convent a selection of these was deposited in the Dresden Museum; they are of Byzantine character, in green enamel shaded with black; the hair, beard and eyes of the figures are coloured.

Fig. 195. Nuremberg Group: Sleeping Knight.

Strehla. A manufactory for earthenware was in existence here for many centuries. A pulpit of enamelled earthenware still exists at Strehla, supported by a life-size figure of Moses, ornamented with eight plaques of religious subjects and figures of the four Evangelists, bearing the name of the potter and the date 1565.

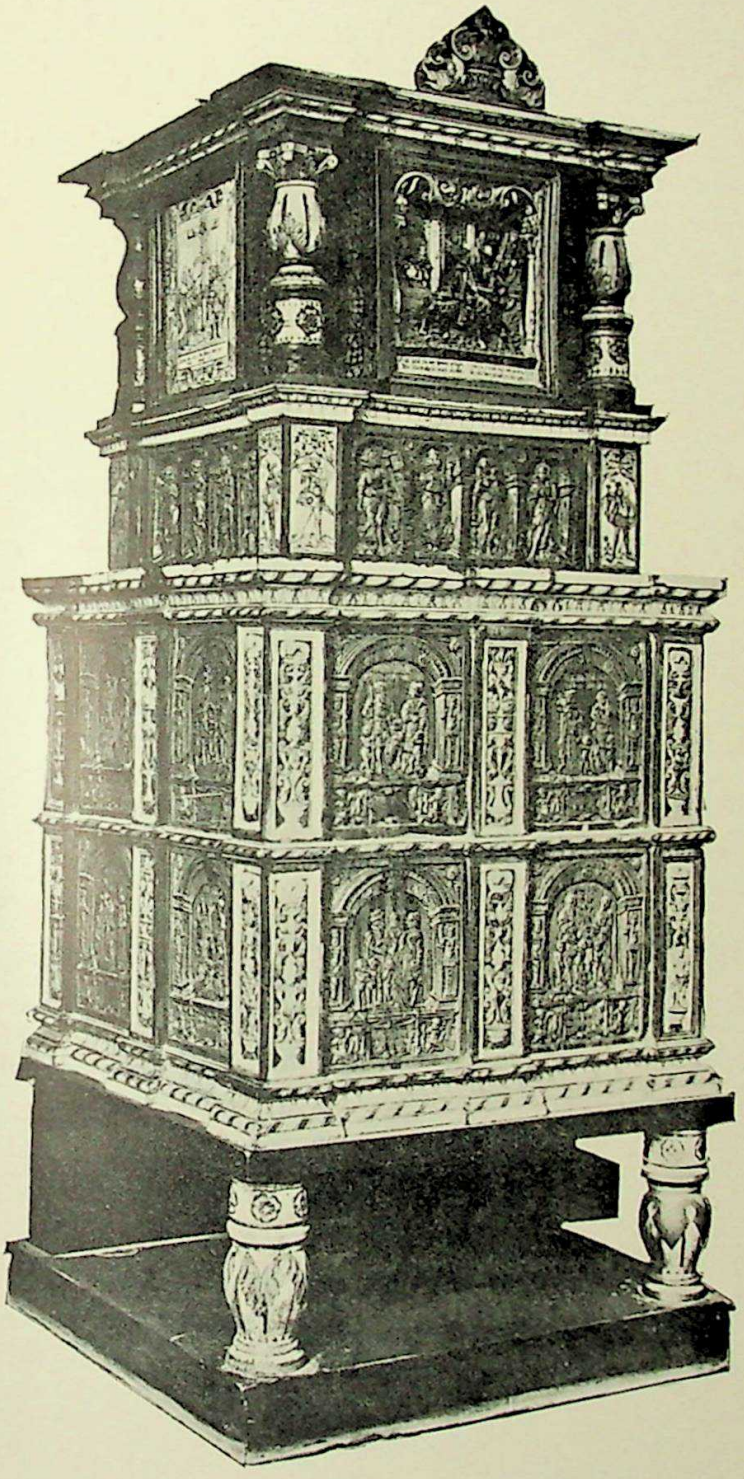


Fig. 196. Stove.

PLATE 4.

NUREMBERG JUG. Middle of 16th century. Made in the workshop of Paul Preuning.

Height 20 inches. *In the V. and A. Museum.*

Plate 4.

Oberdorf. A factory was carried on by a potter named Hans Seltzmann; a very fine stove made by him with an inscription, and dated 1514, is in the Palace at Füssen, in Bavaria. Many other places throughout Germany were equally famous in the sixteenth and seventeenth centuries, for the manufacture of stoves, as Augsburg, Memmingen, etc.

Fig. 197. Nuremberg Jug.

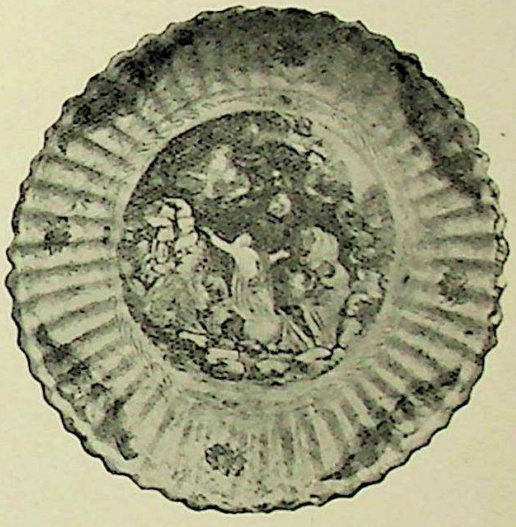


Fig. 198. Nuremberg Dish.

Bayreuth. The manufacture of pottery flourished here in the suburb of St. Georgen-am-See, in the sixteenth century, of a brown stoneware with Renaissance medallions, arabesques, etc., in relief. At a later period, fine fayence was produced, painted in blue *camaïeu*. The designs are delicately traced with a brush on a fine paste; the forms are canettes, jardinières, etc. This ware sometimes has the name in full, here shown, as on a large vase in the Sèvres Museum.

At the end of the eighteenth century a *fabrique* of fayence was carried on by a M. Schmidt, who assiduously copied the English ware; there are five specimens in the Sèvres Museum bearing the counterfeit mark of "Wedgwood."

Fig. 199. Coffee Pot.

The following marks, in blue, under the glaze, are found on specimens of Bayreuth fayence.

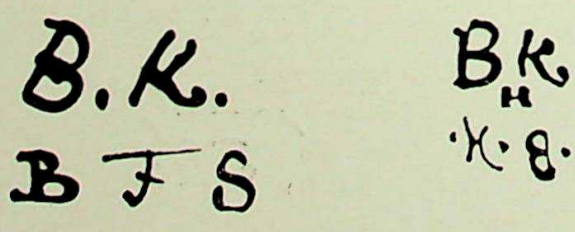


Fig. 199. Coffee-pot and cover, chocolate coloured ground, decorated with gilt scrolls and two medallions of musicians; F, the cypher of Frederick the Great, under a crown. Eighteenth century.

Fig. 200. Dish, painted in blue. Mark, two strokes and two dots. First half of eighteenth century.

Fig. 201. Tankard, painted in blue and manganese-purple. Mark, B. K. in blue. Period of Johann Georg Knöller, 1729-45. All in V. and A. Museum.

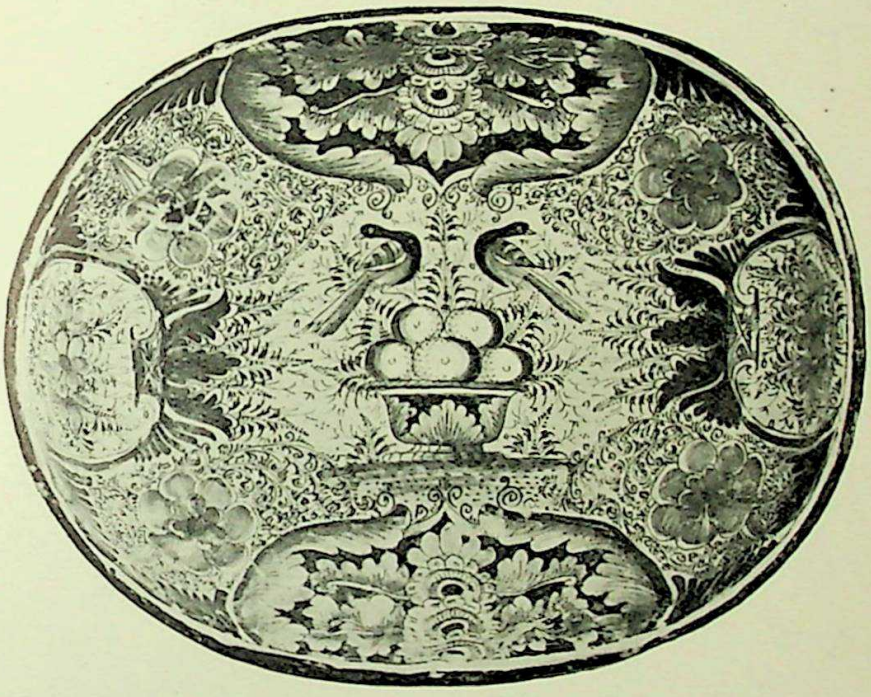


Fig. 200. Dish.

Cologne *(Köln)*. The stoneware made here in the sixteenth century is better known throughout Europe than any other description of pottery; its durability for domestic uses and the elegant character of its ornamentation in relief, caused it to be sought for everywhere. The *grès de Cologne* has been confounded with the *grès de Flandres*, which latter name is given erroneously and indiscriminately to all stoneware of German manufacture, notwithstanding the German inscriptions the pieces bear and the arms of German cities and families. The best and most highly finished decorative *grès* or stoneware cruches were

undoubtedly made in Germany, if not at Cologne. The clay for making the Cologne ware came from Langerwehe, between Düren and Aix-la-Chapelle. The manufactory was not actually in Cologne, but in the vicinity, possibly at FRECHEN, and at LAUENSTEIN, where a factory was established in the eighteenth century (see page 257). It is known from the following document that England and the Low Countries were supplied from Cologne. The earliest notice of this fact occurs in a curious petition from William Simpson to Queen Elizabeth, praying that "Whereas one Garnet Tynes, a stranger, living at Acon

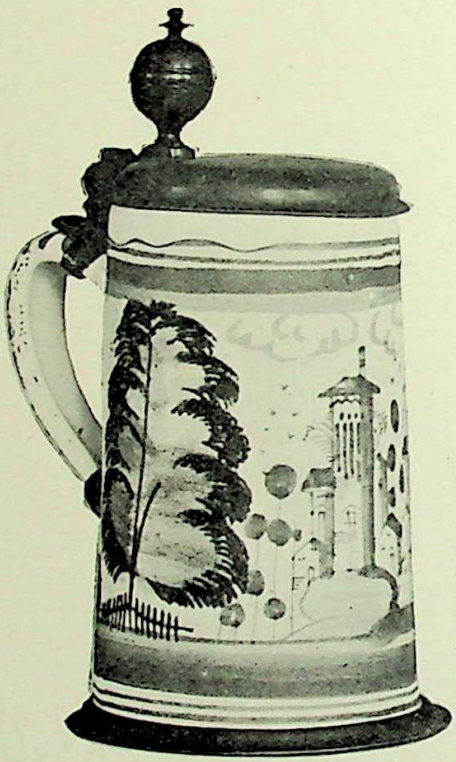


Fig. 201. BAYREUTH TANKARD.

(Aix-la-Chapelle), doth buy uppe all the drinking stone pottes made at Culloin (Cologne), and he onlie transporteth them into this realm of England and selleth them, who also serveth all the lowe Countries and other places with pottes. It may please your Majestie to graunte unto the said Simpson full power and onlie licence to provyde, transporte, and bring into this realm the same or such like drinking pottes," etc. Again, Dr. Plot, in 1677,

Fig. 202. Canette.

Fig. 203. Canette.

Fig. 204. Ewer.

speaking of John Dwight, of Fulham, says, "He hath discovered the mystery of the stone or Cologne wares, heretofore made only in Germany, and by the Dutch brought into England in great quantities." (Chaffers's "Marks and Monograms," thirteenth edition, page 886.)

SIEGBURG, in Rhenish Prussia. The oldest centre for the manufacture of stoneware seems to have been at Siegburg, where it must have been made and exported as early as the fifteenth century. The manufacture continued until the town was sacked by the Swedes in 1632.

All the ware was made in moulds, and it must be borne in mind that the vessels were not always made at the date indicated upon them, for the moulds were used successively through a series of years, and it is no uncommon occurrence to find two different dates upon the same piece.

Figs. 202, 203. Two Siegburg ware canettes of cream colour, with arabesques, scrolls, and numerous medallions of figures; dated 1574. In the V. and A. Museum.

RAEREN. Some of the finest specimens of stoneware known bear the name Baldem Mennicken, a potter dwelling at Raeren in the ancient Duchy of Limburg, which town, until the treaty of 1814, was part of Holland. The manufacture of this ware was at its best about 1550, although earlier dated pieces are known, but there is one specimen in the Cologne Museum, dated 1687, which is an extremely late date. The ware was of two kinds, brown glazed and grey, the latter usually decorated with blue. A very fine example by Baldem Mennicken is a ewer, Fig. 204; the neck is terminated by a lion's head; the subject, in relief round it, represents the three Theological Virtues, the four Cardinal Virtues, and the seven Liberal Arts personified; on each side is a circular medallion, enclosing the arms of England; round the vessel is a German inscription and the date 1577. This was formerly in the collection of M. d'Huyvetter, of Ghent, and is now in the V. and A. Museum.

Höhr, in Nassau. During the seventeenth and eighteenth centuries one of the busiest stoneware centres was the district surrounding the town, where artistic ware was made before 1600.

Manganese-purple in addition to blue was used in the decoration soon after that date, and incised and impressed decoration superseded relief. Larger vessels were made of more fantastic shapes.

Fig. 205. Cruche.

Fig. 206. Cruche.

In the eighteenth century the types became more globular with cylindrical necks and the cylindrical tankard.

Fig. 205. Cruche, of grey and blue stoneware, with raised masks and rosettes round the neck, and a central band of arabesques of sphinxes, festoons and scrolls; early seventeenth century; height, $8\frac{3}{4}$ inches.

Fig. 206. Cruche, of grey and blue, with a fluted base, and a mask under the spout, with ornaments in relief; date about 1600; height, $7\frac{1}{4}$ inches. Both are in the V. and A. Museum.

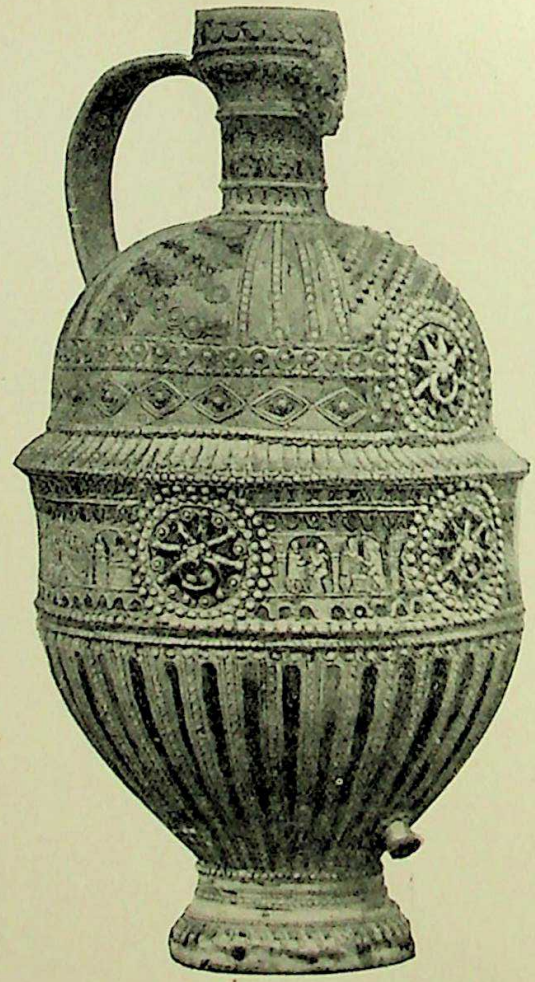


Fig. 207. Fountain.

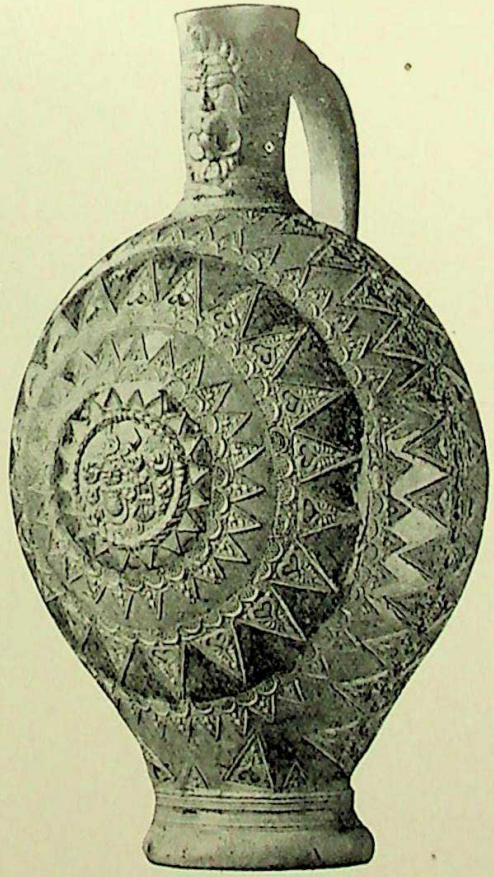


Fig. 208. Jug.

GRENZHAUSEN. There was a factory here about 1780, where *grès* or stoneware was made; it is of a fine quality and easily mistaken for the more ancient stoneware of Raeren. The forms are usually plates, dishes and jugs, in which the decoration consists of a fine blue enamel on grey ground, with incuse ornaments executed by hand. There are several specimens of

Fig. 209. JUG.

this modern *fabrique* in the Sèvres Museum, and many are frequently seen displayed as specimens of German pottery of the sixteenth and seventeenth centuries.

Examples in the V. and A. Museum.

Fig. 207. Large fountain, purple, blue and white, the lower part gadrooned, with a central band of figures in niches and open-work wheels; sixteenth century; height, 30 inches.

Fig. 208. Jug, brown glaze, with large rosette and other ornaments in relief; sixteenth century.

Fig. 209. Jug of reticulated pattern, engine turned, and enriched with brilliant enamel colours, inlaid in geometrical designs; eighteenth century.

KREUSSEN, a town of Bavaria, has always been noted for its pottery. The *grès* of the seventeenth century, called *Kreussener Steingut*, is of a dark brown colour, in the forms of cylindrical mugs, tankards, etc., with figures in relief round them, painted in bright coloured enamel. The Apostle mugs, with the Evan-

Fig. 210. TANKARD.

gelists and Apostles ranged round under arcades, are well known. They sometimes also have coats of arms of the Empire and noble families. It may be observed as a caution that a great many of these mugs came from the manufactory of a uniform brown colour, not enamelled; these have been subsequently painted in oil colours, but the fraud is easily detected by scraping them with a knife, which will remove the paint, while the enamel resists.

Fig. 210. Tankard, chocolate coloured ground, with coloured enamel ornaments and figures of the Emperor and the

Electors of Germany on horseback, dated 1696. In the V. and A. Museum.

BUNZLAU, in Silesia. *Grès* was made here in the sixteenth and seventeenth centuries. The products of the eighteenth century are distinguished by ornaments in relief, flowers, coats of arms, etc., sometimes gilt. At the present time an extensive trade is still carried on in the manufacture of chocolate and coffee

Fig. 211. JUG.

pots, usually covered with a brown glaze, and lined with white, like our Rockingham ware. The late King Frederick William IV of Prussia always used this in preference to more costly ware. In the town hall of Bunzlau, there is preserved a monster coffee pot, 15 feet high, made at this place in the eighteenth century.

Fig. 211. Jug, with flowers and birds in relief; eighteenth century. V. and A. Museum.

HARBURG, on the Elbe, opposite Hamburg. No factory flourished here, but it is noted as the birthplace of Johann

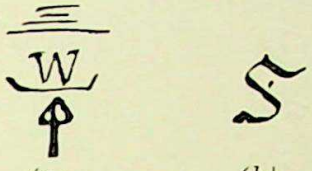
Schaper, who was born towards the end of the sixteenth century. He worked at Nuremberg from 1655 until his death in 1670. His exquisite paintings of landscapes and figures are usually in Indian ink or sepia *en grisaille*, the colours being fixed by heat. His fayence mugs are usually painted in brown, shaded, the lights being scratched in with a point, carefully and elegantly drawn. He also painted on glass vessels in a similar style; of these there are several examples in the V. and A. Museum, as well as some by his successors.

Fig. 212. CRUCHE.

Fig. 212 Cruche of fine fayence, painted with a landscape in grey *camaïeu;* signed "*Ioh. Schaper*"; white ground with flowers and fruit in natural colours, mounted with cover and rim in enamel on copper; date about 1640; height, 8½ inches. In the V. and A. Museum.

SCHERZHEIM, in Würtemberg. The Wintergursts, father and son, were celebrated potters here, and made fayence from the beginning of the seventeenth century to about 1810; it is from their manufactory that the table services, of which each piece represents an animal or a vegetable, were made.

The marks given are those of Scherzheim *(a)*, *(b)*.



(a) *(b)*

LAUENSTEIN, near Coblenz. A manufactory was established in 1760; the *grès* or stoneware made here is of grey and blue, ornamented with incuse patterns; it is still made in large quantities, and carried by the Rhine boats to the markets in Holland, where it meets with a ready sale.

HÖCHST, near Mainz. Enamelled fayence was made here

(c)

Fig. 213. JUG.

in the beginning of the eighteenth century, at a factory founded by Gelz, of Frankfort. The mark is a wheel, occasionally

crowned, in colours or gold, representing the arms of the Electoral See *(c)*, first assumed by Wittigis, Archbishop of Mainz, who was the son of a wheelwright. This manufactory ceased in 1794, but a potter named Dahl established one in the vicinity, using a wheel and the letter D. He made statuettes and other ornaments.

Fig. 213. Jug, painted in colours with flowers; about 1750. V. and A. Museum.

DRESDEN. A factory was established at Meissen, on the Elbe, about twelve miles from Dresden, by Augustus II, King

Fig. 214. COFFEE-POT.

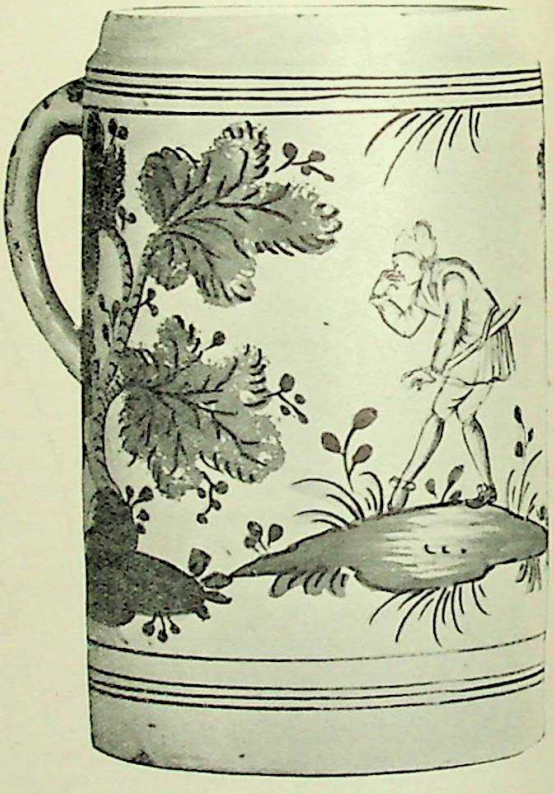


Fig. 215. JUG.

of Poland and Elector of Saxony, which led to the manufacture of hard paste, or true porcelain. The experiments of Tschirnhaus and Böttcher commenced about 1706. The first attempts of the latter produced a red ware, like jasper, which was cut and polished by the lapidary and gilt by the goldsmith. It was made from a kind of brown clay found at Meissen. This red ware,

made by Böttcher, was a fine stoneware, having the opacity, grain, and toughness of pottery. A square Böttcher ware coffee-pot, cut and polished, with flowers, Fig. 214.

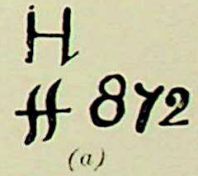
Fig. 215. Jug, painted in colours. Made at the Hörisch factory, 1768-84. Both these examples are in the V. and A. Museum.

An improvement upon this was a brownish red ware, with a good glaze, on which were placed designs in gold and silver leaf, like the Japanese.

Another kind of pottery was made at the beginning of the eighteenth century, in imitation of the Japanese; it was called the red pottery of Dresden. An oval mark, with a horse galloping, and ARV. DE. MIL DE, is frequently found upon the teapots of this ware.

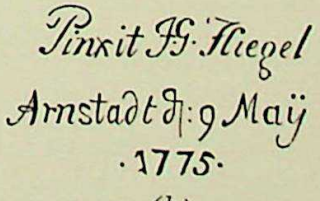
In 1708 Tschirnhaus died, and shortly afterwards Böttcher succeeded in discovering the art of making porcelain. *(See Meissen Porcelain.)*

FRANKENTHAL. Paul Hannong, driven from Strasburg in 1754, in consequence of the Vincennes monopoly, founded a manufactory here for hard paste porcelain; he also made great quantities of fayence, usually decorated with flowers, as at Strasburg. It was called "Poterie du Rhin." The letter F stands for Frankenthal, the number relating to the pattern *(a)*.



(a)

ARNSTADT (Gotha). A factory was established here about the middle of the eighteenth century. A fayence jug, painted in blue *camaïeu*, with St. George and the Dragon, coloured flowers on the sides, and a purple and green check border, is in the British Museum. It is marked underneath as shown *(b)*.



(b)

KIEL, on the shores of the Baltic, was also noted for its fayence about 1770; the factory was under the direction of J. Buchwald, who had been engaged as master potter under Ehrenreich at Marieberg, 1761 to 1765; a few years after, probably in 1767 or 1768, he became director of the Kiel manufactory. The printings of landscapes and flowers in colours are well finished. The ware was sometimes marked *Kiel* in full, and sometimes *K* only, with other letters underneath, separated by short lines *(a)*.

Kiel
Buchwald. Director.
Abr: Leihamer fecit.
(b)

K
B
A
(a)

Fig. 217. A very fine bowl, with a cover in form of

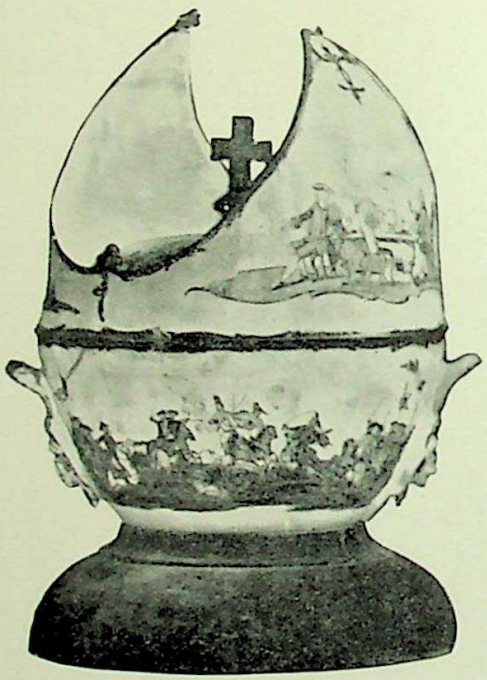


Fig. 217. BISHOP MITRE BOWL.

a mitre, is in the Hamburg Museum; it was used for a kind of punch, called bishop; it is painted with a party of ladies and gentlemen drinking this beverage from a similar bowl; and on the reverse are soldiers skirmishing. Inscribed "Kiel. Buchwald Director. Abr. Leihamer fecit," as here given *(b)*.

MARBURG. A pottery was established here as early as the sixteenth century, and has been continued to the present day. The later specimens are lead-glazed with quaint symbolical devices modelled in relief and applied.

Fig. 219. Jug and cover, glazed buff earthenware. On the front is a spread eagle and the initials K L; early nineteenth century. V. and A. Museum.

Fig. 219. JUG.

LUDWIGSBURG. The factory at this town was started in 1758 for Duke Charles Eugené of Würtemberg, who died in 1793. It finished a lingering existence in 1824.

Fig. 220. Dish, painted in colours with a floral monogram under a coronet; about 1780.

Mark, double C, in manganese. V. and A. Museum.

DIRMSTEIN is not far from Ludwigsburg. According to a pamphlet published by Ernst Zais in 1895, the factory there was established by a potter who came from Höchst about 1774.

The fayence was a stoneware much like that made in England The factory was closed in 1788.

Fig. 221. Statuette of cream-coloured ware; late eighteenth century. V. and A. Museum.

HANAU. About 1670 the manufacture of fayence commenced here, in imitation of Delft, although the "Handbuch der Erfindungen von Busch" states that towards the middle of the seventeenth century two Dutch merchants established a factory

Fig. 222. TANKARD.

at Hanau, which was purchased at the commencement of the eighteenth century by Simon von Alphen.

Examples marked with H and also with V A in monogram (von Alphen) have been attributed to this *fabrique*.

Fig. 222. Tankard, with pewter cover, painted with flowers in blue; first half of eighteenth century. V. and A. Museum.

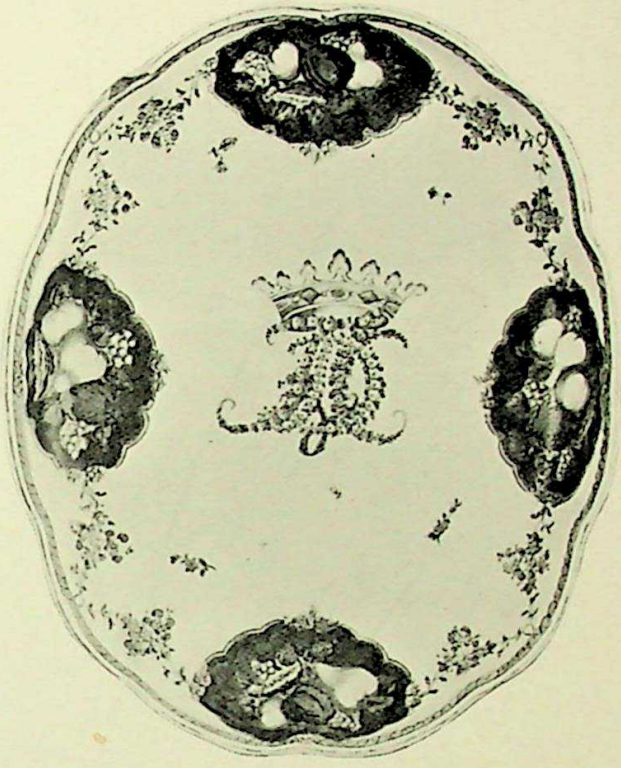


Fig. 220. Dish.

DIRMSTEIN

Fig. 221. Statuette.

DOROTHEENTHAL, near Arnstadt. A fayence factory was

Fig. 223. PLAQUE.

established here about 1720. A potter named Johan Christoph Alex, whose mark is given worked here from 1724 to 1726.

ALEX 1724

The factory existed until 1780.

Fig. 223 Plaque, painted in blue: St. Peter. Signed by Johann Deobalt Frantz; dated 1724. V. and A. Museum.

HAMBURG. It has been claimed that Hamburg was the first town in Germany to set up a *faience* factory, and the earliest piece known bears the date 1618. Jars were decorated in blue and white, and were known as "blue spiral ware," owing to the form of decoration. In the next century stoves were made, being painted with pictorial subjects in blue and white.

Fig. 224. Jug, painted in blue with flowers and the arms of the city of Hamburg. Dated 1643. V. and A. Museum.

MÜNDEN, on the Werra, near Cassel. A factory grew up in 1746 out of an earlier one. Here decorated wares were produced, but the most representative of this pottery has pierced decoration.

Fig. 225. Tea-caddy, painted with flowers in green; about 1750. V. and A. Museum.

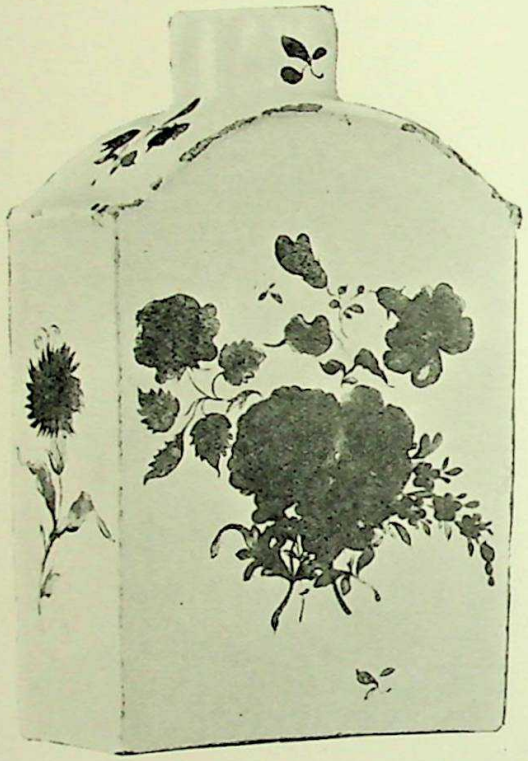


Fig. 225. TEA CADDY.

FRANKFORT-ON-THE-MAIN. A factory was founded here in 1616 and after existing for more than a century and a half it was closed in 1772. Great technical skill seems to have been a feature of Frankfort pottery. Jars and jugs were produced of more than ordinary size.

Fig. 226. Dish, painted in blue in imitation of Chinese porcelain of the reign of Wan-Li. Second half of the seventeenth century. In the V. and A. Museum.

FRANKFORT-ON-THE-ODER. A citizen named Karl Heinrich, who had worked at the Royal Porcelain Factory at Berlin,

Fig. 224 Jug.

FRANKFORT-ON-THE-MAIN

Fig. 226. Dish.

FRANKFORT-ON-THE-ODER

Fig. 227. Tankard.

was granted permission to start a factory at Frankfort in 1764. Cylindrical mugs were the chief production. They were decorated with figures between trees or bunches of flowers. The mark was F, also H was sometimes added beneath. After Heinrich's death, about 1785, the factory was carried on by his widow. Later, his son, Karl Emil Heinrich, and his sisters were in possession of the works, but they do not appear to have been in existence after the year 1798.

Fig. 227. Tankard, painted in colours; second half of eighteenth century. In the V. and A. Museum.

ERFURT. There were three factories in this town in the eighteenth century. The most important was the third, established in 1734 by Johann Paul Stieglitz. The mark is the arms of the town, a wheel with six spokes.

Fig. 228. Tankard, painted in colours; mark, W underlined, in underglaze blue, eighteenth century. V. and A. Museum.

Fig. 228. TANKARD.

Breslau. There is documentary evidence of a pottery factory being in existence in 1724, but it seems only to have had a short life. In 1772, Johann Frederich Rehnisch, of the Proskau factory, started a pottery and stoneware factory at Breslau. He brought white ware from Proskau and had it decorated by the painter, Wagner, from Hubertusburg. The venture was not very successful, and the factory was closed in 1783. Five years later another factory was opened by Johann Christoph Krannich.

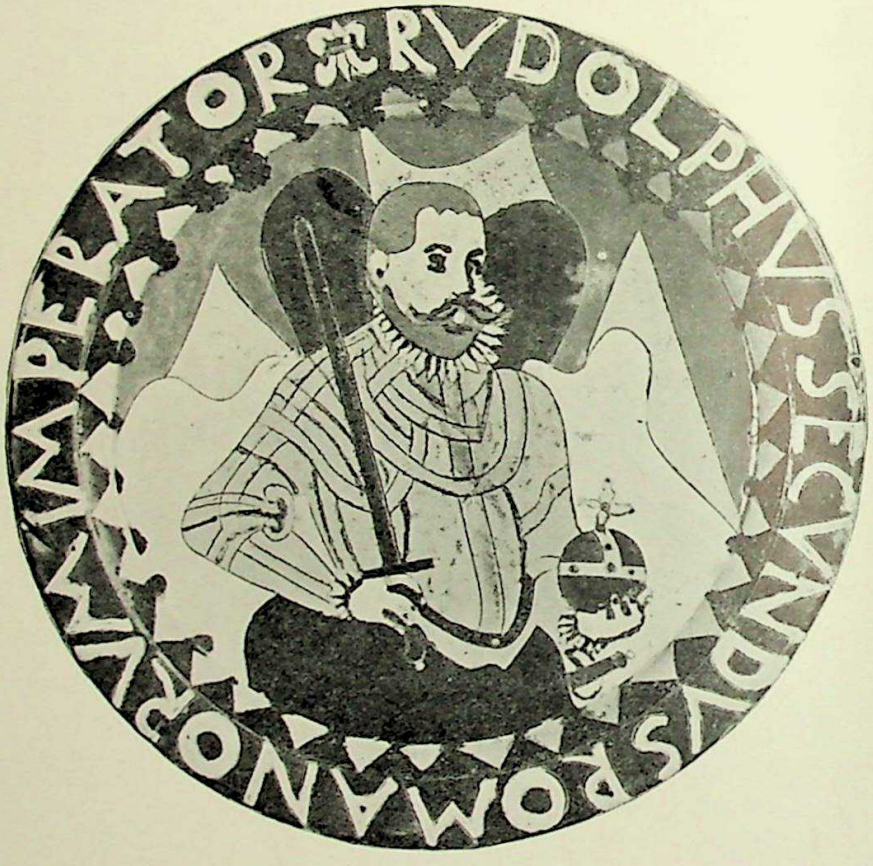


Fig. 229. Dish.

Fig. 229. Dish, painted in coloured enamels within a deeply incised outline, with a portrait of the Emperor Rudolph II, adapted from an engraving by Giacomo Franco; dated 1596. In the V. and A. Museum.

HOLLAND, LUXEMBURG AND SWITZERLAND

HOLLAND

TEYLINGEN has become celebrated in keramic history from its association with the unfortunate Jacqueline, Countess of Hainault, and the manufacture of an earthenware jug, called after her *Jacoba Kannetje*. This princess, born about 1400, became wife of John, Duke of Brabant, and after many severe trials, retired in 1433 to the Castle of Teylingen, about five hours' journey from Rotterdam; while here, according to the tradition, she employed her leisure in superintending the manufacture of stone pots or cruches, and is said to have thrown many of them into the fosses of the castle as souvenirs to posterity, that in after ages they might be considered works of antiquity; for this reason these particular cruches found in the foss, and others similar, are called *Jacoba Kannetjes*. Such is the legend in Holland, which is in some degree verified by the actual discovery of a great quantity of them on the spot, proving at least that there was a manufactory there. However, it is probable that the same description of pottery was made for common use simultaneously in other parts of Holland and in Germany. This manufacture therefore goes back to the commencement of the fifteenth century. Some archæologists are of opinion that these cups were placed before the guests at table, used once, and then thrown into the moat. The stoneware is of a cheap character, common quality, and very coarse grain, not enamelled or coloured, but still hard and impermeable. The *Jacoba Kannetje*, figured by Mr. Marryat in

his "History of Pottery," is a superb Cologne ware canette, with designs and ornaments in relief; nothing less resembles the real *Jacoba* than the specimen there given, which is nearly two centuries later in date.

Mention should be made of some ornamental red terra-cotta bricks, used formerly in the construction of the large chimney-pieces of the sixteenth and seventeenth centuries. The place of manufacture is unknown, but they are probably Dutch or Flemish. They are unglazed, and ornamented on one side only, in relief, with subjects from scripture history, Renaissance ornaments, designs for borders of continuous patterns, and armorial bearings, chiefly of Dutch and Flemish origin. In the Cluny Museum is one with the arms of Holland, Zetland and Friesland, 1575. There is a Flemish Renaissance chimney-piece in the V. and A. Museum, which came from an old house at Antwerp; the back of the fireplace is constructed of 168 bricks, with scriptural subjects in relief, and on the top is a large triangular-headed brick with the arms of Charles V., and the motto "Plus oltre," dated 1532.

DELFT

Delft, a town between the Hague and Rotterdam, was celebrated for its earthenware at a very early period. The exact date of its commencement is not known, but there is a record of a certain Herman Pietersz, a fayence maker, being married in 1584, consequently pottery of a coarse description was being made in the town towards the end of the sixteenth century. At this period the decorated Dutch pottery showed Italian influence in its design, and it is recorded that a painter on pottery named Vroom studied his art in Italy. In the records of the Guild of St. Luc, amongst the names of those who had been admitted as members in 1613, first appear certain potters, showing that they were at that early period esteemed to be artists.

After the middle of the seventeenth century the industry increased rapidly, and reached its greatest prosperity about 1680, when there were about thirty different factories, and the ware

Fig. 230. Cruche.

was decorated by highly skilled artists. No one was allowed to establish a factory unless he had obtained a licence from the Guild.

To this period belong famous potters, such as P. J. Van Kessel of "The Metal Pot"; Abram de Kooge of "The Old Moor's Head," who decorated landscapes in blue *camaïeu*; and Albrecht de Keizer, with his two sons-in-law, Jacob and Adrien Pijnacker, of "The Three Porcelain Bottles," who were the first to imitate Oriental porcelain. Other potters of note at this time were the Eenhoorns, father and two sons, the Kleftyns, and the five Kams.

Fig. 231. Teapot.

By the middle of the eighteenth century, owing to the competition of English pottery, the Delft industry was already on the wane. In 1780 the factories were reduced to one half their former number, and by 1808 only seven existed. All these gradually succumbed, and now only one factory, "The Old Porcelain Bottle," remains.

It may be observed in Delft ware, as well as in the fayence of other countries, that tea and coffee services, such as teapots, coffee-pots, canisters, or cups and saucers, are never to be found of an earlier date than towards the end of the seventeenth or even the beginning of the eighteenth centuries. In England tea and coffee, although known through their introduction by the

Dutch East India Company as early as 1610-1620, were not used as a beverage until the reign of Charles II. Samuel Pepys, in his Diary, September 25, 1661, says, "I sent for a cup of tea (a Chinese drink) of which I had never drunk before." In 1666 the price of tea was sixty shillings a pound.

The forms of the Delft ware are very varied; among other curious efforts the potters have produced musical instruments. There are four fayence violins extant, all painted in blue *camaïeu*, with figures in Dutch costume of the seventeenth century, dancing and singing, musicians and kermesse scenes, in the manner of Gerard Lairesse, with cupids and Renaissance ornaments as borders. According to tradition these violins were made at Delft by a celebrated modeller, on the occasion of the marriages of his master's four daughters to four young painters, which ceremonies were performed all on the same day, and on the auspicious occasion the painters, modellers, potters, and turners of the establishment opened the ball, the four bridegrooms playing their violins, and others accompanying them on musical instruments of the same fragile material made or painted by themselves. The brides preserved these instruments, which had all been painted by the four sons-in-law of the potter, in their respective families from generation to generation. M. Champfleury (himself a collector) wrote a very entertaining story of an amateur of pottery who was in search of one of these relics; it is entitled "Le Violon de Faïence."

Fine specimens of Delft have become very scarce. The decorated pieces of Ter Himpelen, although rarely signed, are much prized; he painted fairs and marine subjects on square plaques, about the year 1650. So also are those of Piet. Viseer, a celebrated colourist, who flourished about 1750; and of Van Domelaar, who painted Chinese landscapes, etc., about 1580. The following are among the most celebrated pieces: a large painting on fayence of a cabaret in the village of Lekkerkerk, near Schonhoven, eight feet high, representing a famous giant who attained that height in the beginning of the eighteenth century. In the Museum of the Hague are two fine plaques painted by Ter Himpelen, after Wouwerman and Berghem. There are

Fig. 232. Bottle.

Fig. 233. Salad Dish.

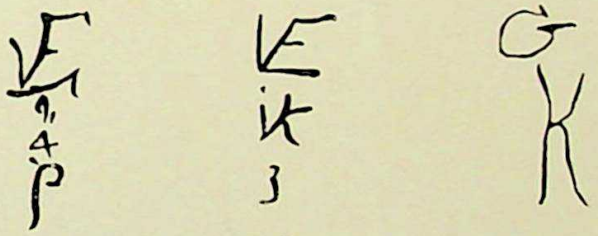
Fig. 234. Kettle and Stand.

also some fine specimens at Hampton Court. No special mark was adopted at Delft; the various manufacturers used their initials or monograms, and occasionally the sign of the *fabrique*, as a hatchet, a rose, a black man's head, a griffin, etc.

The following examples are in the V. and A. Museum.

Fig. 230. Cruche, painted in blue *camaïeu*, with a musical party, in the costume of about 1670, seated at a table. Marked underneath in blue with ∴ℛ∴ (Rose factory.)

Fig. 231. Teapot, painted in polychrome with Chinese landscapes and flowers on a black ground. Mark L F or L V E in monogram *(a)* and *(b)*. Factory of Louwys Fictoor or Lambertus van Eenhoorn. Late seventeenth or early eighteenth century



(a) *(b)* *(c)*

Fig. 232. Bottle, painted in blue with flowers; imitation of a Chinese type. On the bottom is the mark *(c)* of Ghisbrecht Lambrechtse Kruyk. Later half of seventeenth century.

Fig. 233. Salad dish, painted in polychrome, with four Chinese female figures in a landscape with a blossoming tree and birds. Eighteenth century.

Fig. 234. Kettle with stand, painted with figures in landscapes, and other details of ornament, in blue. Mark on bottom of kettle G·V·S Factory of Gertruy-Verstelle. About 1760-70.

Utrecht. There was a manufactory of tiles here, founded in 1760; they were decorated in blue or violet, *en camaïeu*, in imitation of Delft, and are often sold as such. This manufactory was closed in 1855. An example of later fayence is given.

Fig. 235. Plate, white earthenware, partly covered with a

green glaze. Mark: ST. LUKAS, UTRECHT, printed beneath the glaze and 12 and K written in brown beneath the glaze; about 1900. V. and A. Museum.

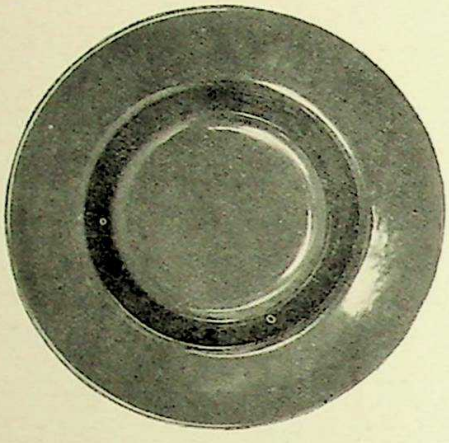
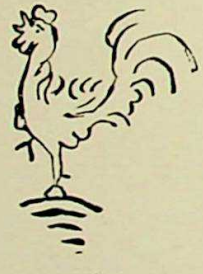


Fig. 235. PLATE.

AMSTERDAM or ARNHEIM. A German Jew, of Breslau, named Hartog, known as Hartog Van Laun, and another, named Bran-



(a)

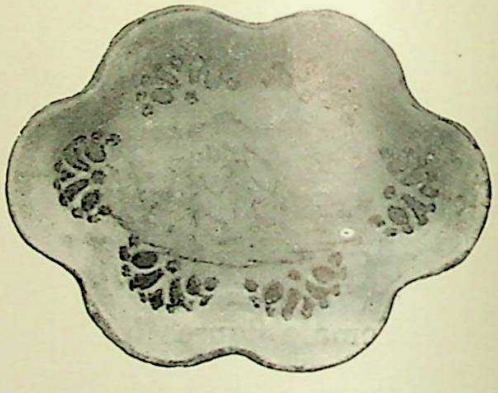


Fig. 236. DISH.

deis, established a manufactory of fayence about 1780, near the gate of Weesp, at Amsterdam. It ceased about five years later. The mark adopted by them was a cock crowing *(a)* The ware is heavy, not very artistic, and usually in blue *camaïeu*. Fig. 236 represents a fruit dish painted in blue, with a man and woman seated.

OVERTOOM. A manufactory of fine fayence was established in 1754, in the parish of Amstelveen, near Amsterdam, in a

Fig. 237. Tile-Picture. Hunting Scene.

theatre where French performances were formerly given. The Barons Van Haeren and Van Palland were the proprietors; and Ariel Blankers was the director. The fayence, though heavy, was of a fine white enamel and of good forms; besides table and tea services, groups of birds, modelled from nature, statuettes, etc., were made. The works ceased in 1764, having lasted ten years; the machinery and materials were removed to the porcelain manufactory at Weesp by Count Van Gronsfeld.

TILES

Mention should be made of a collection of Dutch tiles which has been presented to the V. and A. Museum by Mr. Henry Van den Bergh.

This collection contains tiles for wall-covering; tiles in the form of picture panels and others whose worn condition points to their having been laid on a floor.

The earliest of these tiles may be attributed to the later part of the sixteenth century, and have geometrical and arabesque designs coloured in blue, orange and yellow on a white ground. Later, the designs included fruits and flowers painted in green and purple in addition to the colours mentioned.

Tiles with designs in blue and purple on a white ground were made in considerable quantities about the middle of the seventeenth century, with such designs as animals and mermaids.

Among the more important of the large tile-pictures in this collection is the allegorical picture with figures of Love, Justice, Unity, Fidelity and Steadfastness. It consists of three hundred and fifty-seven tiles, painted in manganese-purple and blue. Dated 1640.

A hunting scene, painted in blue, of one hundred and two tiles. Made at Rotterdam about 1700. Signed "C. Bovmeester" (Cornelius Boumeester). This artist was born in Rotterdam about the middle of the seventeenth century. He died in 1733. See illustration, Fig. 237.

Another picture bears the signature "I. Aalmis Rotterd^{m}." The subject is Abraham dismissing Hagar and Ishmael, after a

Venetian engraving. It is painted in purple; second half of the eighteenth century.

There is also a panel of twenty-six tiles, painted in blue, yellow, brown and purple with a house-sign : IN DE 3 BLOMPOTTEN (the Three Flower-pots), and the coats of arms of Gorinchem and of the family of van Arkel. First quarter of the seventeenth century.

The Museum also possesses two interesting tile-pictures, painted in blue (each of eighty tiles), identified by Mr. Hoynck van Papendrecht as copies of two engravings in a book of views of the water way near Utrecht known as de Vecht, published at Amsterdam in 1719.

These pictures were made at the Flower-pot *(De Bloempot)* factory at Rotterdam after its sale by the Aalmis family in 1789 —probably not before the beginning of the nineteenth century.

LUXEMBURG

This important *fabrique* was established at Luxemburg by

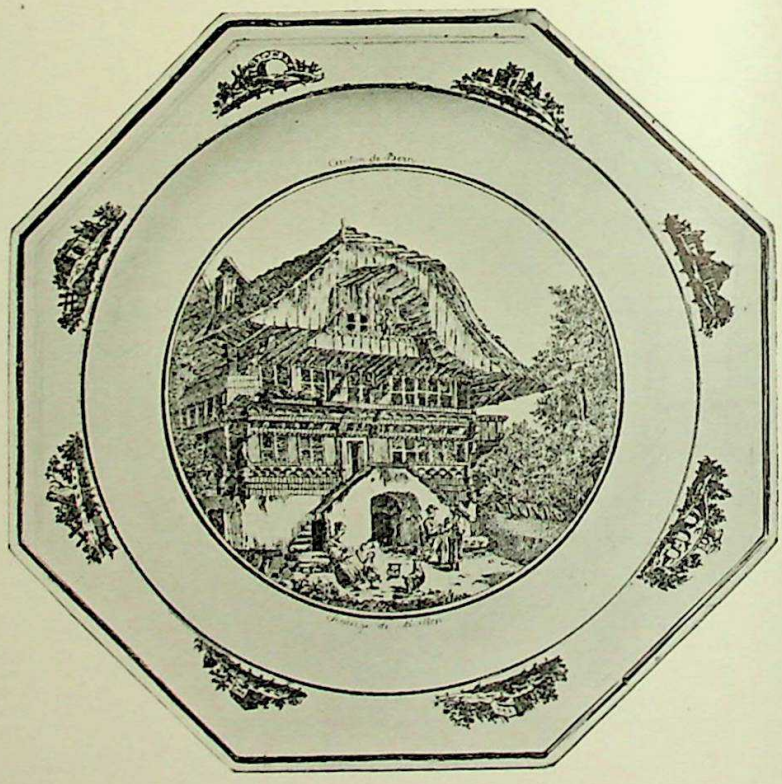


Fig. 238. PLATE.

the brothers Boch, in 1767, who had removed from Audun le Riche in France. They made various descriptions of earthenware, as well as fine fayence, and largely imitated the English Queen's ware The mark was as shown.

Fig. 238. Plate, cream-coloured earthenware, transfer printed in black. Mark: Luxembourg I. N. impressed; early nineteenth century. V. and A. Museum.

SWITZERLAND

Comparatively little has been written about Swiss fayence.

There were numerous local potteries in the German, French and Italian districts of what is generally known as Switzerland.

WINTERTHUR. Fayence was made here from the end of the sixteenth century to the beginning of the eighteenth century. Winterthur pottery is never marked, although stoves, which were extensively made, generally bear a name and date.

Fig. 239. WATER VESSEL.

Fig. 239. Water vessel, painted in colours, with an inscription and dated 1640. V. and A. Museum.

ZURICH. Pottery as well as porcelain was made here from the later part of the eighteenth century to the early part of the nineteenth century. The following are specimens of the marks. A manufactory was conducted by M. Noegli.

Fig. 240. Coffee-pot, painted in colours with flowers; about 1770. V. and A. Museum.

Fig. 240. COFFEE POT.

RUSSIA, POLAND, SWEDEN AND CZECHO SLOVAKIA

RUSSIA

ST. PETERSBURG (Petrograd or Leningrad). About the year 1700, Peter the Great, during his stay at Saardam, induced some potters of Delft to emigrate to St. Petersburg, where he established a manufactory. There is little information on the subject except a notice of it in the "Connaissances Politiques," of Beausobre, published at Riga in 1773: "There is also among the porcelain manufactories at St. Petersburg a *fabrique* of fayence, on the other side of the Neva, where they make every description of vessels of correct design and in good taste. A private gentleman of Revel has also established at his own cost, near this city, a *fabrique* of fayence, and has obtained painters and potters from Germany."

POLAND

It is said that the manufacture of fayence was introduced as early as the twelfth century.

There is an example of late thirteenth century date in the monument of Henry IV, Duke of Silesia, at Breslau.

Later, potteries became more numerous, and at Borku, Dantzig, Krakow and other towns factories became established.

In the later part of the eighteenth century Poniatowski founded the Belvedere Factory in Warsaw. It existed for about twenty-five years, and is noted as having produced the fine service sent by the King to the Sultan of Turkey in 1789.

Fig. 241. Plate, painted in colours, with an inscription in Turkish. From a service made as a present from Staneslaus

Augustus Poniatowski, King of Poland, to the Sultan of Turkey. V. and A. Museum.

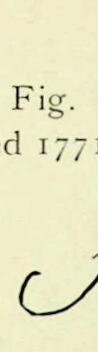
Fig. 241. PLATE.

SWEDEN

RÖRSTRAND is the name of a suburb of Stockholm, where earthenware was made. The factory was established in 1726, and from that date until 1759 the products were chiefly imitations of Oriental and Delft wares. The earliest mark is the initials of André Fahlstrom. The King granted the proprietors a monopoly in Sweden, which was renewed in 1735. The works were at first under the direction of Jean Wolf. He was succeeded in 1728 by C. C. Hünger. In 1772 they became the property of Nordenstople. In 1797 they were sold to B. R. Geyer. The mark RORSTRAND & RORSTRAND is found impressed on ware in imitation of Wedgwood and other English *fabriques* about 1780.

Examples.

Fig. 242. Butterboat, leaf-shaped, painted with flowers; dated 1771.



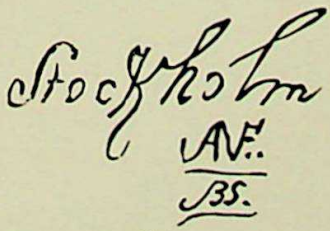
(a)

Fig. 242. Butterboat.

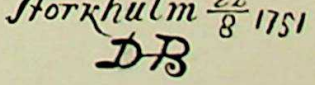
Fig. 243. Tureen and cover, white, with coloured flowers and scroll margin, the cover surmounted by the half figure of a deer; mark *(a)*, with date 1770. In the V. and A. Museum.

Fig. 243. Tureen.

Stockholm is the same manufactory as Rörstrand, but the mark was altered when the latter town was united to the capital. The name is given at full length, with the initials of the painters and sometimes dates *(b)* and *(c)*.



(b)



(c)

MARIEBERG, near Stockholm. The second Swedish pottery was established in 1750, on the expiration of the monopoly of Rörstrand, by M. Ehreinreich, under the patronage of Count Scheffer, Councillor of State. The fayence was something like Delft ware, and it was also ornamented with transfer printing. The mark is three crowns, the arms of Sweden, accompanied by dates and initials of the directors. The earliest dated pieces are 1763. In the mark shown the date is October 14, 1768, and the initial is for Berthevin, the director of the factory.

Examples.

Fig. 244. Plate, pierced border, with a shield of arms and flowers; dated 1768.

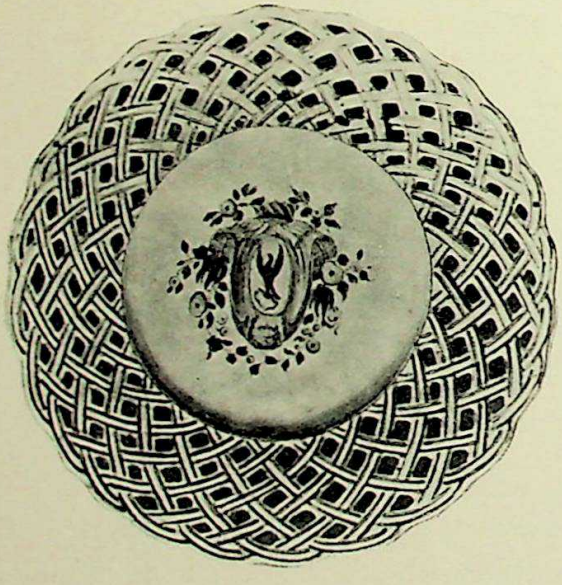


Fig. 244. PLATE.

Fig. 245. BOWL.

Fig. 245. Bowl, painted with arms and flowers; satyr's head handles; dated 1769.

Fig. 246. Vase and cover, with branches and flowers; coloured in relief; on the cover a sitting bird; date about 1770. In the V. and A. Museum.

Fig. 247. Vase and cover, with transfer printed landscape and figures; on the pedestal a mouse; dated 1774. Formerly in Lady Charlotte Schreiber's collection.

Fig. 246. Vase and Cover.

Fig. 247. Vase and Cover.

CZECHO SLOVAKIA

Teinitz (Bohemia). A manufactory was carried on in this small town by a potter named Welby, under the protection of Count Trautmansdorf, who had a château here.

Fig. 248. Plate.

A fine fayence plate (Fig. 248) well painted in bistre *camaïeu* with the Discovery of Calistō by Diana, was in the Staniforth Collection. It has an elegant border in grey, with alternate square and oval white medallions of richly gilt designs, very much resembling the gilding of Vienna. Its date appears to be about 1800, and bears underneath the annexed mark, stamped in the ware.

Proskau (Silesia). A factory was established here about 1763. The fayence chiefly made was similar to our Leeds and Wedgwood.

Fig. 249. Jug, in the form of a parrot, painted in colours. Mark, DP, in purple; 1770-83. V. and A. Museum.

Fig. 249. Jug.

Fig. 250. Jug.

Moravia. During the seventeenth and eighteenth centuries Moravia, like other Austrian territories, benefitted by the importation of Italian maiolica. Peasant pottery was, however, also made, and flourished exceedingly. It was sold at fairs and markets. The designs were of simple character with bright enamel-like colouring, as shown in the accompanying illustration, Fig. 250, jug, in the V. and A. Museum.

CONTINENTAL PORCELAIN

CONTINENTAL PORCELAIN

PORCELAIN has this distinguishing characteristic, that when held up to a strong light it appears translucent, unlike fayence, which is perfectly opaque. Its fracture is hard and white internally, like a broken piece of alabaster.

Porcelain of soft paste has the appearance of an unctuous white enamel like cream; it is also to the touch of a soft, warm, and soapy nature, something like the surface of fine fayence. The *pâte tendre* is also soft in another sense, being unable to bear so great a degree of heat in the furnace as hard porcelain. The soft paste may therefore be easily cut or scratched with a steel point or a file, which would have no effect upon the hard paste; it is consequently liable to become much scratched by frequent use. The hard paste or true porcelain is of the whiteness of milk; it feels to the touch of a hard and cold nature, and is somewhat heavier than the soft; underneath the plates and other pieces the rim or edge is left unpolished, or without glaze.

The painting upon porcelain is executed after the ware has been baked. Whilst in a biscuit state, the piece to be painted is dipped into a diluted glaze; it readily absorbs the water, leaving on the surface a thin coating of components which quickly dries into a solid shell, uniformly thick over all its parts, and sufficiently firm to bear handling without being rubbed off during removal into the seggar or case which protects it in the kiln.

The amateur must be upon his guard in collecting porcelain, and not place too much reliance on the marks which he may

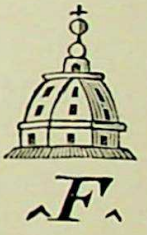
find upon the ware. When the mark is not indented on the paste, or baked with the porcelain when at its greatest heat *(au grand feu)*, it gives no guarantee of its genuineness. The mark was nearly always affixed before glazing. It is necessary in forming a correct judgment of the authenticity of a piece of valuable china, such as Sèvres, that many things be taken into consideration. First, above all, it is most important to be satisfied whether the porcelain be of hard or soft paste, and whether such description of paste was made at the particular epoch represented by the mark; then, if the decoration be in keeping with the style adopted at the time indicated, the colours, the finish, and various other *indicia* must also be taken into consideration.

Fig. 251. Pilgrim Bottle.

ITALY.

FLORENCE

THE first successful attempt in Europe to imitate porcelain was made at Florence as early as 1580, under the auspices of Francesco I de' Medici, and the manufactory was in the Boboli gardens. It was not so hard as that of China; that is to say, it was not composed of *kaolin* and *petuntse*, but was a soft paste and *translucent*, which is one of the principal tests of porcelain. The decoration was generally in a soft blue under-glaze. For some reason, the manufacture of this porcelain was abandoned after the death of the inventor. This Medici porcelain, some of the specimens having the arms of that family upon them, is now very scarce; there are not more than thirty pieces known. The mark found underneath these pieces represents the cathedral dome of Florence painted in blue.



There are ten examples of this precious ware in the Victoria and Albert Museum, of which four illustrations are given.

Fig. 251. Pilgrim-bottle, painted in blue; masks beneath the handles; about 1580. (Salting Collection.)

Fig. 252. Plate, deep centre, painted in blue with flowers; flowers also on the reverse, and a device of a ball with three flaming rays and short spikes between. Marked at the bottom in blue as above. About 1600.

Fig. 253. Cruet for oil and vinegar, scroll ornament in blue; on either spout A and O (Aceto and Olio). About 1600.

Fig. 254. Bowl, painted inside and out with blue flowers. Marked as above. About 1600.

DOCCIA

The manufactory at Doccia, a few miles from Florence, was founded in 1735 by the Marquis Carlo Ginori, on his estate there, contemporaneously with the Imperial manufactory at Sèvres. About 1760 it rose to considerable importance, and large groups were executed from the models of the most celebrated sculptors. The moulds and models were bought by the Ginori family and transferred to Doccia, when the factory of Capo di Monte porcelain was discontinued in 1820.

About 1860 the fabrication of the imitative Capo di Monte ware of the eighteenth century, in coloured *mezzo-relievo*, was brought to great perfection, as well as the successful imitation of the maiolica of Xanto and Maestro Giorgio of the sixteenth century, by the invention and introduction of metallic lustres in the colouring. These important results were obtained and perfected by Giusto Giusti, a pupil of the Doccia school, to whom honourable mention was accorded at the London Exhibition in

Fig. 255. Teapot.

Fig. 256. Basin.

1851, as well as at that of Paris in 1855. He died suddenly in 1858.

The Doccia manufactory is particularly distinguished by the variety of its productions, by its successful imitation of the maiolica of the sixteenth century and of the Capo di Monte porcelain bas-reliefs, and by its reproductions of Luca della Robbia ware and Chinese and Japanese porcelain.

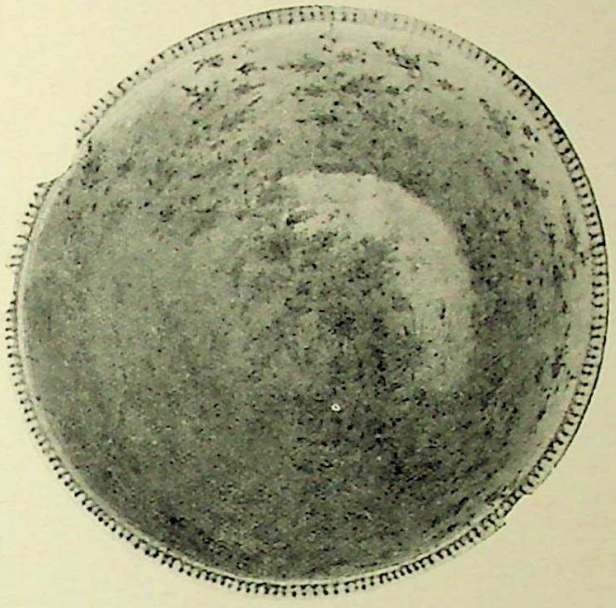


Fig. 252. Plate.

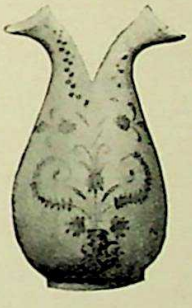


Fig. 253. Cruet.

Fig. 254. Bowl.

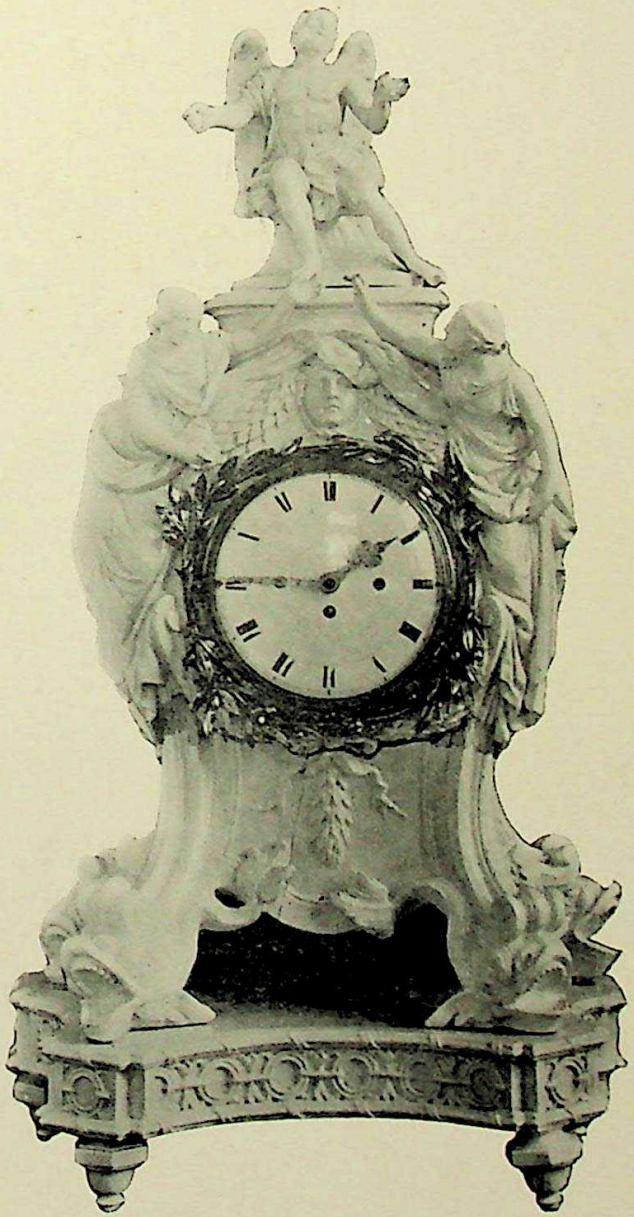


Fig. 257. Clock.

The earliest productions were unmarked; later the marks were a star (being part of the Ginori arms) or the word GINORI printed or stamped on the ware, but the latter is comparatively modern.

Fig. 255. A teapot, painted with flowers and purple border. It was in the Schreiber Collection.

Fig. 256. A basin with band of flowers in relief. Diameter, $5\frac{1}{2}$ inches. In the Franks Collection.

Fig. 257. Clock, with case of Doccia porcelain, surmounted by a figure of Time; eighteenth century. V. and A. Museum.

CAPO DI MONTE—NAPLES

This manufactory was founded in 1746 by the Bourbon Prince Charles, who became King of Naples in 1735. It is considered of native origin, as the art, which was kept so profound a secret in Dresden, could, at that early period, have scarcely had time to be introduced there, the character of its productions being also so essentially different. The ware was a soft paste, resembling that made at Vincennes. The King himself took great interest in it, and is said to have worked occasionally in the manufactory. The beautiful Capo di Monte services and groups in coloured relief are of the second period, *circa* 1760.

The earliest mark is a fleur-de-lis, generally roughly painted in blue, as here given *(a)*. These marks have been considered as denoting the ware made at Buen Retiro only, but the fleur-de-lis was used both at Capo di Monte and Buen Retiro, to which place the principal manufacture was transferred.

Following upon this transfer to Spain, the remainder of the Capo di Monte workmen, with their models and moulds, were ultimately re-established at Naples, under the patronage of Ferdinand IV, son of Charles, in 1759. The factory closed after varying fortunes in 1820.

The mark of the second period under Ferdinand is N for NAPOLI under a crown, graved in red or blue on the moist clay *(b)*.

(a) *(b)* *(c)* *(d)*

A later mark used about 1780 is composed of the initials of Ferdinandus Rex, either in monogram or separately under a crown *(c)* and *(d)*.

Some pieces of a still later date are marked with the name, stamped, of GIUSTINIANI, mostly in the Etruscan style, after paintings or forms of specimens found at Herculaneum.

Fig. 260. CUP.

Fig. 259. CUP AND SAUCER.

Fig. 261. CUP

Examples.

Fig. 258. Group (Capo di Monte). The captives in the group represent the figures by Pietro Tacca on the Mola at Leghorn; eighteenth century. V. and A. Museum.

Fig. 259 is a cup and saucer painted with the signs of the zodiac, and having blue and gold borders. The saucer has a figure of Time, and the motto, "Mon amitié lui survivra;" mark: R. F. crowned.

Fig. 260. Cup, cream-coloured; mark: R. F. crowned.

Fig. 261. Cup, painted with flowers.

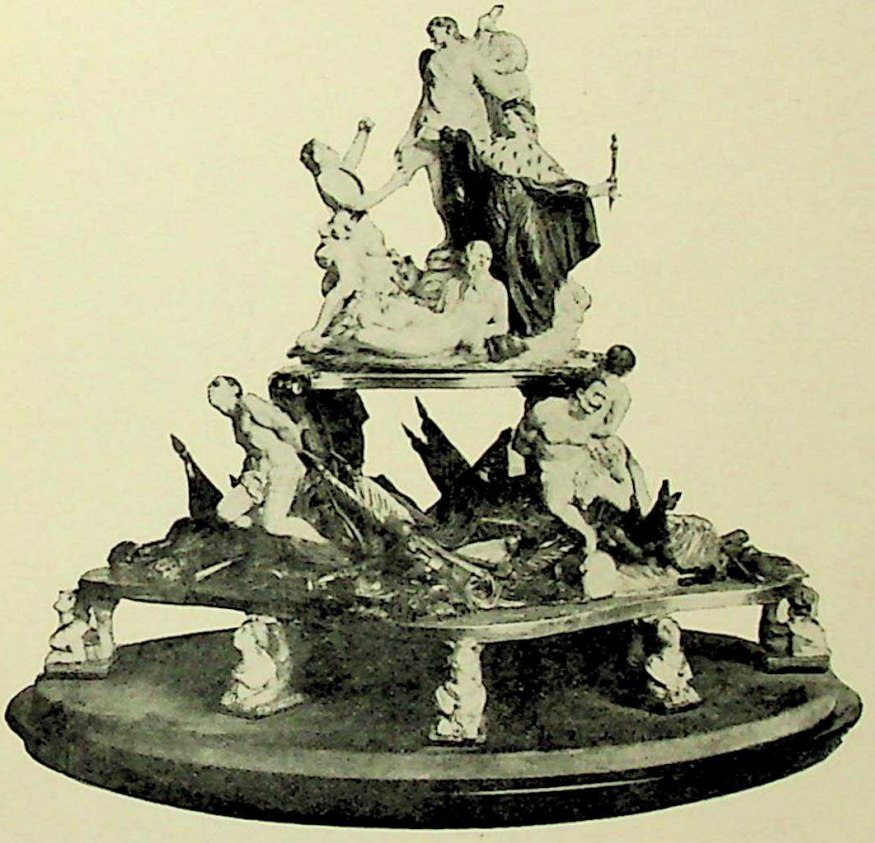


Fig. 258. Group of Captives.

Fig. 265. Coffee Pot.

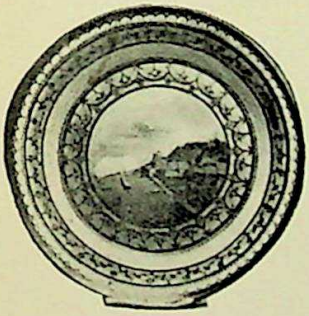


Fig. 264. Cup and Saucer.

Fig. 266. Milk Pot.

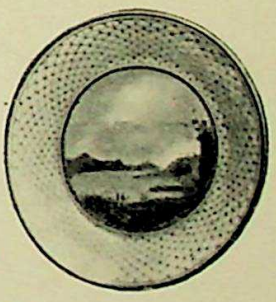


Fig. 267. Cup and Saucer.

Fig. 268. Group.

Fig. 262. A vase with green ornaments, on gold ground, and medallions of figures; mark: a fleur-de-lis.

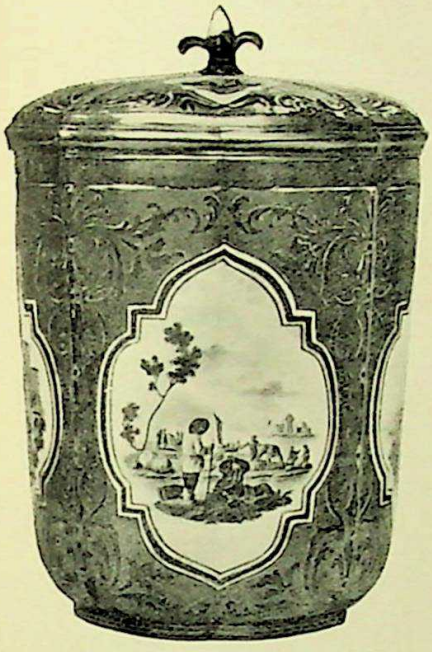


Fig. 262. Vase.

Fig. 263. Saucer, with portrait of Ferdinand IV and

Fig. 263. Saucer.

legend; mark N crowned; formerly in Lady C. Schreiber's Collection.

Fig. 264. Cup and saucer, painted with landscape and figures; mark: N and crown.

Fig. 265 is a coffee-pot, with classical subjects.

Fig. 266. A milk-pot, with lake *camaïeu* landscapes.

Fig. 267. A cup and saucer, with views of the Bay of Naples.

Fig. 268. Group. Jupiter overcoming the Giants. Modelled by Filippo Tagliolini in 1787. V. and A. Museum.

TREVISO

There was a manufactory of soft porcelain here, probably established towards the end of the eighteenth century, carried on by the brothers Giuseppe and Andrea Fontebasso. Sir W. R. Drake had in his collection a coffee cup of soft porcelain inscribed "*Fabbrica di Giuseppe ed Andrea Fratelli Fontebasso in Treviso. Gaetano Negrisole dipinse*, 1831."

In the Franks Collection is a porcelain écuelle, Fig. 269, with blue ground, gold fret borders and oval medallions of Italian buildings, landscapes and figures. It bears the following mark, in gold, of Fratelli Fontebasso.

A similar mark is on a porcelain coffee cup and saucer, Fig. 270, the cup painted with a garden scene, with a man and woman

Fig. 269. Écuelle.

F.F.
Treviso. 1799

Fig. 270. Cup and Saucer.

G.A.F.F.
Treviso.

holding flowers, the former also holding a bird, the latter a cage; at bottom "Gesner, Id. xiii." The saucer gilt only, and marked underneath "Treviso," in blue; the other mark is in red.

VINOVO

This manufactory was established at Vinovo or Vineuf, near Turin, by a potter named Brodel, about 1776. But it soon passed into the hands of Vittorio Amedeo Gioanetti, who was born at Turin in 1729; he was a professor of medicine, and took his degree as doctor in 1751, and a public testimonial was accorded to him in 1757. He was subsequently elected Professor of Chemistry in the Royal University, and was a successful experimentalist. The attempts which had been made in the manufacture of porcelain had been unsuccessful, and it was not until Gioanetti applied himself to the manufacture that it succeeded. In the "Discorso sulla fabbrica di porcellana stabilita in Vin-

ovo," Turin, 1859, will be found a description of the various earths and clays of Piedmont as described by Gioanetti himself. The ware was noted for its fine grain and the whiteness of its glaze, as well as for the colours employed in its decoration. The cross alone *(a)*, in brown, is on a cup and saucer, in the Franks Collection, painted with the arms of Sardinia and gilt borders.

(a)

(b)

(c)

There is also in the same collection a tray, painted with flowers, with the mark *(b)*.

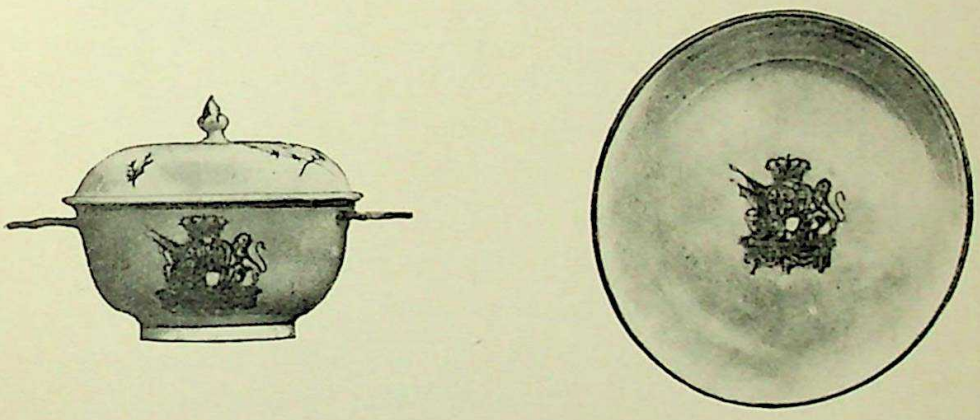


Fig. 271. Écuelle.

The letters *(c)* sometimes found on this porcelain stand for Dr. Gioanetti. They are usually graved in the paste, and occasionally coloured.

Fig. 271 is an écuelle, ornamented in gold, with initials and the arms of Sardinia.

VENICE

Porcelain of soft paste was made here probably about 1720. The first proclamation of which there is any record was made in 1728, offering facilities and privileges to any persons who would undertake its manufacture, and all subjects or foreigners who desired to introduce into the city of Venice factories of fine earth or porcelain and fayence in use in the East or West were invited to compete. At the date of this proclamation a porcelain manu-

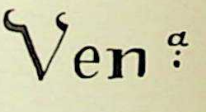
factory did actually exist in Venice, but the exact time of its establishment is not known.

The "Casa eccellentissima Vezzi" was founded by Francesco Vezzi, a goldsmith of Venice. He invested the sum of 30,000 ducats in a porcelain company, amongst whose shareholders were Luca Mantovani and others, including, there is reason to believe, Carlo Ruzini, who reigned as Doge from 1732 to 1735. Francesco Vezzi died on May 4, 1740. The site of the Vezzi manufactory of porcelain was at S. Nicolo in Venice. How long after Vezzi's death it was carried on does not appear, but judging from the statements made to the Senate in 1765, it did not long survive him, and the secret of his process for making porcelain had evidently not been disclosed.

It is recorded that the cause for that manufactory not being permanent but sinking "into inactivity and decay," was due to the fact that it was dependent on the purchase of porcelain paste in foreign countries.

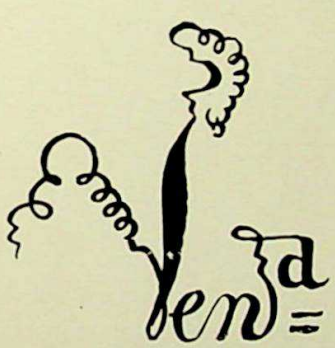
Materials for making porcelain were to be obtained in the Venetian dominions, but not such as to produce the *hard* or Oriental porcelain; it was therefore procured from Saxony, as were probably also some of the workmen, which will account for the fact that the "Casa eccellentissima Vezzi" produced both *hard* and *soft* paste.

To the Vezzi manufactory belong all the pieces marked in red or blue with "Ven^{a}," or other contractions of the word VENEZIA. They are painted with masquerades, grotesque Chinese figures and decorations in relief, flowers, birds, arabesques and geometrical patterns and colours, statuettes, etc., especially in the Venetian red which pervades all the decorations, the handles, borders, and mouldings being sometimes covered with silver or platinum, producing the effect of oxidised metal mountings. Another striking peculiarity in the decoration of porcelain of this period is a border of black or coloured diaper work formed by crossed lines, having in the interstices small gilt points or crosses bordered by scrolls. These specimens are mostly of hard paste in the form of bowls, plates, tureens, etc., and by some connoisseurs



have been taken for Dresden ware, whilst others have hesitated between Venice and Capo di Monte; but they are doubtless of Venetian make and decoration; though, as they are unmarked, the only means of judging is by comparison. One fact is, however, clear, which has hitherto been doubted, viz., *that both hard and soft paste were made not only by the Vezzi, the Hewelches, and Cozzi at Venice, but by the Antonibons at Le Nove.*

A beautiful example of this porcelain is represented in Fig. 272. A vase and cover of hard paste painted in lake *camaïeu*, heightened by gold, with a continuous landscape; the peculiar border, noticed above, with marks and interlaced bands, is shown on the cover; the edges, knob, and flutings are raised and plated with silver or platinum, which when tarnished can be cleaned with a leather. This specimen was in the possession of Mr. W. Chaffers. Two singular marks of the Vezzi period are given.



The accompanying signature is that of Ludovico Ortolani, a Venetian, who painted at the porcelain manufactory in Venice. This was the Vezzi *fabrique*, *circa* 1740. It occurs on a saucer painted in lake *camaïeu*, with a lady seated, holding a bunch of grapes and a tazza, and Cupid (symbolical of autumn), a border of leaves, scrolls, and birds; it is now in the Franks Collection. See Fig. 273.

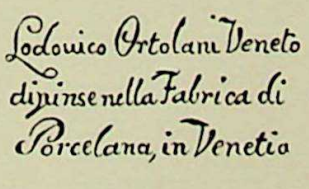


Fig. 273. SAUCER.

After the Vezzi manufactory had ceased to exist there are no documents to prove that any efforts were made to introduce the manufacture of porcelain into Venice until December, 1757, when a petition was presented to the Venetian College by Frederick Hewelche and Co., who stated that the sale introduced and directed by them in Dresden of Saxon porcelain had been carried on in a very flourishing manner, but that in consequence of the then existing war (the seven years' war which commenced in 1756), they had been obliged to abandon Saxony and to seek in a foreign country "a peaceful refuge convenient for the exercise of their art." They prayed that exclusive permission for twenty years might be accorded them to establish a factory, in some convenient spot, of Saxon porcelain *(Porcellana di Sassonia)* of every kind, form and figure, with exemptions from taxes, for the exercise of their art during that period.

On March 18, 1758, a decree granted to the Hewelches the privileges they had requested. It seems that the undertaking proved eventually to be unfortunate, and at the termination of that war, which had brought them to Venice in 1753, they returned to their native country. Their productions are now but little known.

In 1764, the Senate granted to Giminiano Cozzi, in the Contrada di San Giobbe, Venice, protection and pecuniary assistance in carrying out a manufacture of porcelain. Cozzi's first efforts were directed towards the imitation of the Oriental ware; he states in his petition that he founded his anticipations of commercial success mainly on the fact that he had discovered at Tretto in Vicentina, in the Venetian territory, clay suitable for the manufacture.

A very large trade was carried on by Cozzi for nearly fifty years. The pieces produced at his manufactory were marked with an anchor in blue, red, or gold, and are still frequently met with, although specimens of his best products have become scarce. They consist of statuettes in biscuit, in glazed white porcelain, and of coloured groups, vases, etc. The gilding on Cozzi's porcelain is especially fine, the pure gold of the sequin having been used in its

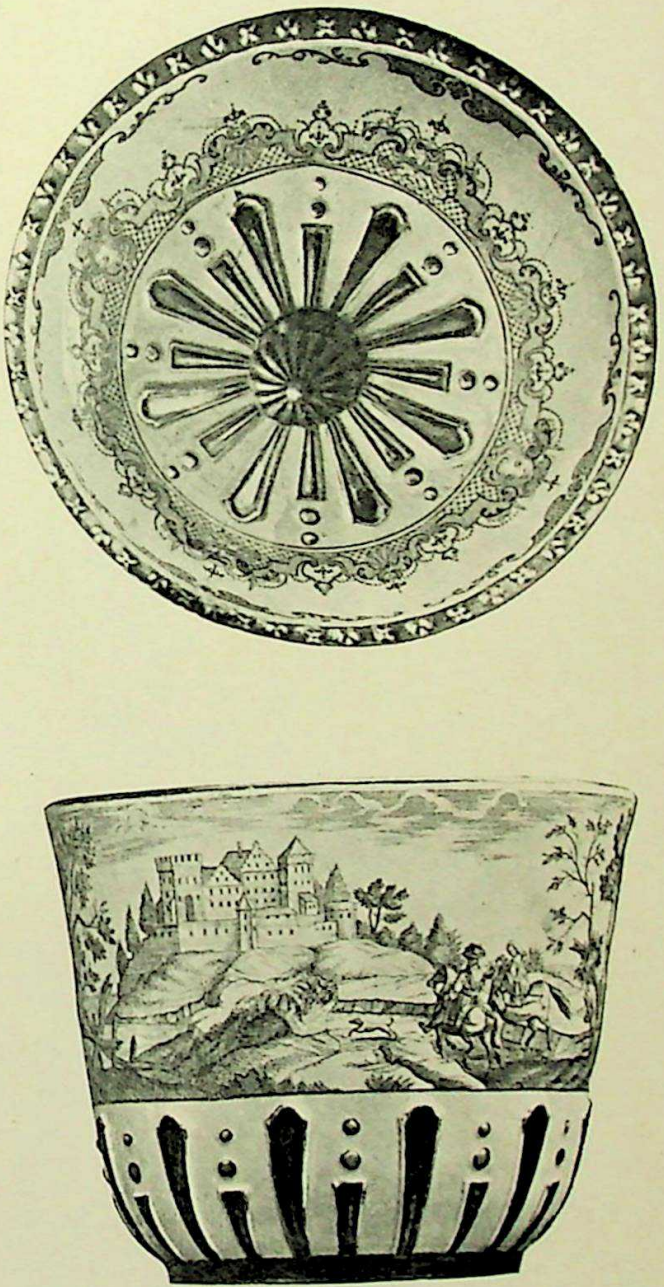


Fig. 272. Vase and Cover.

decoration. There were imitations of the porcelain of other countries, Saxony, Sèvres, Chelsea and Derby; and the imitations of Oriental ware are astonishing.

Cozzi's manufactory ceased to exist in 1812. Since that date there does not appear to have been any porcelain made in Venice, but at Le Nove the production of porcelain was continued. The Countess of Bessborough possessed a splendid set

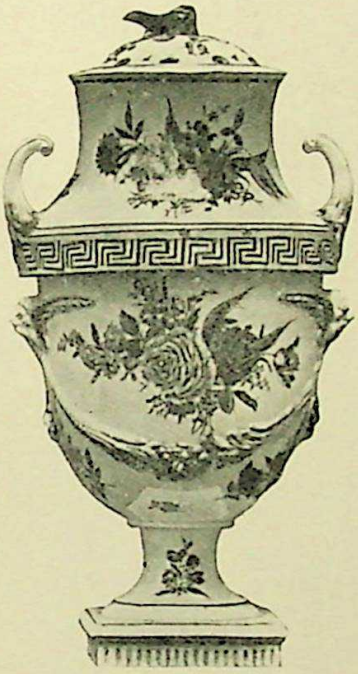


Fig. 274. Central Vase.

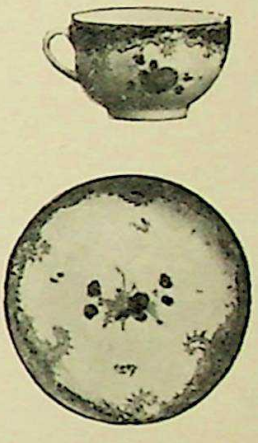


Fig. 275. Cup and Saucer.

of five porcelain vases of the Cozzi period, which were formerly in the Schreiber Collection. The central vase is 17 inches high, the others 13½, beautifully painted with bouquets of flowers, and having mask handles with festoons of fruit in relief. All these pieces are marked with the red anchor. See Fig. 274.

Fig. 275 is a cup and saucer, painted with fruit.

Fig. 276. Statuette, painted in colours and gilded. Made in imitation of a Meissen model by J. J. Kändler; middle of eighteenth century.

LE NOVE

The manufacture of porcelain at Le Nove, near Bassano, may be traced back as far as January 12, 1752, when Pasqual Antonibon brought from Dresden a certain Sigismund Fischer to construct a furnace for making porcelain in the Saxon style.

From this time forward he continued his experiments, and must have made great progress in the art, for in February, 1761, he had three furnaces, of which one was for Saxon *(ad uso di Sassonia)*, the other two for French porcelain *(ad uso di Francia)*.

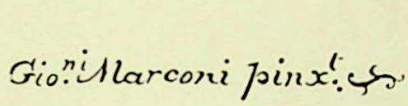
In 1762, Antonibon submitted to the Board of Trade specimens of his porcelain, and petitioned that the patent rights which had been conceded to Hewelche should be extended to him. At

Fig. 276. Statuette.

that time, the report states, Antonibon had at Le Nove a manufactory, rich in buildings, machinery and tools. The capital embarked in it was estimated at 80,000 ducats, and he gave employment to 150 men and their families, in addition to 100 people employed in his retail business, carried on at his three shops in Venice, so great was the sale of his products. This extensive manufactory was, however, principally for maiolica.

On April 7, 1763, a decree was made in his favour; and he appears to have set earnestly to work in his manufacture of porcelain. His competitor, Hewelche, shortly after, deserted

Venice; but he had a more formidable rival in Giminiano Cozzi, who obtained a decree for making porcelain in 1764, in which Pasqual Antonibon's manufacture is noticed, the Senate declaring it to be the duty of the magistrate to make such arrangements as would lead to an amicable understanding between the rival manufacturers and their workmen.



(a)

(b)

(c)

This curious mark *(a)* of Antonibon's manufactory is on the centre of a set of three jardinières of porcelain, beautifully painted with mythological and classical subjects and garden scenes, elaborately gilt borders, and the arms of Doge Tiepolo. The comet is uncommon; the painter's name is Giovanni Mar-

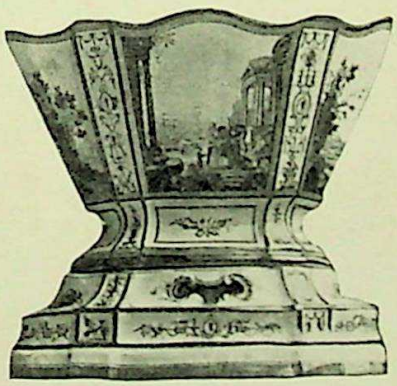


Fig. 277. JARDINIÈRE.

Fig. 278. VASE.

coni. One of these vases is illustrated, see Fig. 277. The mark *(b)*, in gold, is on a similar jardinière, painted with bouquets, in the V. and A. Museum.

Pasqual Antonibon and his son Giovanni Battista continued the fabrication of porcelain until February 6, 1781, when they

entered into partnership with Signor Parolini. The same manufacture, *con sommo onore dell'arte*, was continued by them until February 6, 1802, when it was leased to Giovanni Baroni, who produced some very charming pieces both in form and decoration; but in a few years, owing to its being badly conducted, it began to fall off, and by degrees it went to decay and was abandoned. The "Fabbrica Baroni," however, lingered on for more than twenty years.

Fig. 279. Milk Pot.

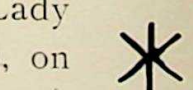
Fig. 280. Vase.

NOVE.

An example of the Baroni *fabrique*, in porcelain, with female figure handles, and painted with classical subjects, and the mark *(c)* is given. See Fig. 278.

On May 21, 1825, the old firm of "Pasqual Antonibon and Sons" resumed the works, the actual proprietors being Gio. Batt. Antonibon and his son Francesco; they continued the manufacture of porcelain until 1835, but all their efforts to sustain it were ineffectual; they could not compete with the porcelain manufactories of France and Germany, so they were compelled to abandon the factory. Since which time to the present the firm have confined their attention to *terraglia (terre de pipe)*, *majoliche fine (faïence)* and *ordinaire* (ordinary wares).

The mark on the porcelain of Antonibon is usually a star of six rays in blue or red, sometimes in gold. Lady Charlotte Schreiber possessed a milk-pot, Fig. 279, on which the star is impressed, and also a vase and cover, painted in lake *camaïeu*, of St. Roche, with N stamped in the clay; there is another star by its side, painted red, Fig. 280. Sometimes the word Nove is written in full, accompanied by a star of six or eight points (as above).



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